DOCUMENT RESUME

ED 120 824 CS 501 273

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TITLE Directing Performers for the Cameras.
PUB DATE 75
NOTE 69p.; Paper presented at the Annual Meeting of the University Film Association (Rochester, New York, August 1975)

EDRS PRICE MF-$0.83 HC-$3.50 Plus Postage
DESCRIPTORS Drama; Dramatics; *Film Production; *Film Production Specialists; Higher Education; Media Specialists; Production Techniques; *Theater Arts; *Training

ABSTRACT

An excellent way for an undergraduate, novice director of television and film to pick up background experience in directing performers for cameras is by participating in nonbroadcast-film activities, such as theatre, dance, and variety acts, both as performer and as director. This document describes the varieties of activities, including creative, interpretive, and informative performances, in which the novice director should be involved. Topics discussed include: acting in drama, sketches, and commercials; interpretive reading--drama, poetry, fiction, and narration; presentation--eye-to-lens, demonstrational, and instructional TV; hosting; TV film, the director's media; theatre, the actor's medium; flexibility; director's decisions; delivery style; audiences; acting space; close-up shots; filming space; camera consciousness; TV drama; microphone consciousness; control room consciousness; studio environment; monitor feedback; floor directors; costume and makeup adjustments; and memory aids. (JM)

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IOWA STATE UNIVERSITY
DEPARTMENT OF SPEECH
TELECOMMUNICATIVE ARTS

SPEECH 431 TV PRODUCTION AND DIRECTION
UNIVERSITY FILM ASSOCIATION CONFERENCE PRESENTATION
AUGUST, 1975, ROCHESTER NEW YORK

TITLE

PERFORMING FOR THE CAMERAS. PRIOR TO HIS GRADUATING AND ENTERING THE PROFESSIONAL RANKS, THE NOVICE DIRECTOR FOR TELEVISION AND FILM SHOULD ATTEMPT TO PICK UP BACKGROUND INFORMATION ON DIRECTING PERFORMERS FOR THE CAMERAS, AND SHOULD SEEK TO ACQUIRE AS MUCH PRACTICAL EXPERIENCE AS HE CAN THROUGH HIS CLASSES IN TELEVISION AND FILM, AND IN ANCILLARY ACTIVITIES AND PROJECTS. PARTICIPATING IN NON-BROADCAST-FILM ACTIVITIES, SUCH AS THEATRE, DANCE, AND VARIETY ACTS, BOTH AS PERFORMER AND DIRECTOR, IS AN EXCELLENT WAY OF OBTAINING BACKGROUND EXPERIENCE WHICH IS READILY TRANSFERABLE TO THE AREAS OF TELEVISION AND FILM, BUT WITH SPECIAL ADAPTATIONS DICTATED BY EACH OF THE TWO MEDIA.

TITLE

TYPES OF PERFORMANCES. BY WAY OF INTRODUCTION TO THIS SLIDE-LECTURE PRESENTATION ON SUGGESTIONS TO THE NOVICE

DIRECTOR FOR COACHING THE THEATRE-ORIENTED PERFORMER TO PROPERLY ADAPT FOR THE FILM AND TELEVISION CAMERAS, IT IS HELPFUL TO REVIEW SOME OF THE TYPES OF CREATIVE, INTERPRETIVE, AND INFORMATIVE PERFORMANCES THE YOUNG DIRECTOR MAY HAVE TO SUPERVISE.

ACTING: DRAMA, SKETCHES, COMMERCIALS

WHEN YOU THINK OF DIRECTING NOVICE PERFORMERS FOR THE CAMERAS, YOU USUALLY HAVE IN MIND THE CREATIVE AND INTERPRETIVE PERFORMANCE KNOWN AS ACTING. DRAMATIC PROGRAMS MAKE UP THE BULK OF PRIME-TIME NETWORK SCHEDULES, THE MAJORITY OF THEM CURRENTLY BEING SHOT ON FILM, BUT THE FUTURE TREND WILL BE TO SHOOT MORE AND MORE OF THEM ON VIDEOTAPE TO REDUCE EXPENSES. IN OUR TELECOMMUNICATIVE ARTS TRAINING PROGRAM, WE ENCOURAGE STUDENTS TO DO HALF-HOUR ORIGINAL DRAMATIC PROGRAMS BECAUSE WE FEEL IN THE DRAMATIC PROGRAM, THE DIRECTOR IS CALLED UPON TO EXERCISE MORE CREATIVE, INTERPRETIVE, AND DIRECTORIAL EFFORT IN WORKING WITH PERFORMERS THAN IN ANY OTHER PROGRAM TYPE. MOST PROGRAMS ARE COMPLETELY SCRIPTED AS WAS "THE TROPHY", A PROBLEM DRAMA ABOUT COMPETITIVE ATHLETICS.

1. MS. "TROPHY", MARCUS, ED

2. MS. COURT CASE, T. RICH

SOME DRAMATIC PROGRAMS ARE DONE FROM A SCRIPT OUTLINE IN THE COMEDIA DEL 'ARTE STYLE, WITH THE DIRECTOR GIVING THE ACTORS A ROUGH OUTLINE OF THE PLOT, AND SUGGESTING TO EACH

ACTOR THE NATURE OF THE CHARACTER HE IS TO INTERPRET. IN THE EARLY 1970s, TCA STUDENT TERRY RICH DID SUCH A DRAMATIC PROGRAM, INVOLVING THE TRIAL OF COURTROOM CASES.

3. ED & BOB WEISS, MS — THE CHALLENGE FOR THE NOVICE DIRECTOR IN DOING DRAMATIC PROGRAMS LIES IN COACHING CORRECT LINE INTERPRETATION FROM HIS ACTORS, DEVELOPING THE PROPER INTERRELATIONSHIPS BETWEEN CHARACTERS, AND BUILDING ATTENTION AND TEMPO THAT MOUNTS TO THE CLIMAX OF THE PLAY.

4. MS. PHENEGER, JENSEN — COMEDY SKETCHES ARE USED EXTENSIVELY IN MANY VARIETY AND MUSICAL PROGRAMS. TELE. ARTS STUDENTS FREQUENTLY WRITE, PRODUCE AND DIRECT CLEVER SKETCHES FOR THEIR VARIETY PROGRAMS, BROADCAST ON WOI-TV. THIS ONE IS FROM A SCENE FOR "A ROAD SHOW" THAT OUR TELE. ARTS STUDENTS PRODUCED IN THE TELEVISION STUDIOS IN KWWL, WATERLOO, IOWA, IN THE EARLY 1970s. THE NOVICE DIRECTOR USUALLY HAS A PROBLEM MAINTAINING A PROPER PACE WITH HIS ACTORS, AND DEVELOPING A COMIC SENSE OF TIMING IN THEM.

5. LS, FILM, MODEL, PLANE — SOME OF THE MOST INNOVATIVE AND CREATIVE WORK BEING DONE IN FILM AND TELEVISION THESE DAYS IS IN COMMERCIALS AND PUBLIC SERVICE ANNOUNCEMENTS. THE CHALLENGE TO BOTH THE PROFESSIONAL AND THE NOVICE DIRECTOR IS WHAT INFORMATION, IMAGES, AND

6. ICA PROMO

FEELINGS CAN BE IMAGINATIVELY AND CREATIVELY PRESENTED IN THE 30- OR 60-SECOND FORMAT.

SOME OF THE MOST REWARDING TRAINING EXERCISES FOR THE STUDENT DIRECTOR LIE IN THE AREA OF WRITING, PRODUCING, AND DIRECTING PUBLIC SERVICE ANNOUNCEMENTS AND PROMOTIONAL

7. CARTOON-COMMERCIAL

ANNOUNCEMENTS. BROADCASTING HISTORY IS FULL OF SOME OF THE EARLY BLUNDERS THAT OCCURRED IN PRODUCING TELEVISION COMMERCIALS, AND CURRENT COCKTAIL CHATTER OFTEN REVOLVES AROUND SOME OF THE LATEST BOO-BOOS COMMITTED BY DIRECTORS AND PERFORMERS. ALTHOUGH THESE ARE SAVED ON VIDEOTAPE FOR IN-HOUSE VIEWING AND CHUCKLES, THE GENERAL PUBLIC SEES ONLY THE FINISHED, POLISHED, PROFESSIONAL PRODUCT ON THE HOME

8. LS. FILM-COMMERCIAL DANCING B & W

TV SCREENS. THE COST OF PRODUCING SOME OF THE COMMERCIALS FOR BROADCAST ON NATIONAL NETWORK PROGRAMS IS STAGGERING, AND CONTINUES TO INCREASE EACH YEAR. THE RENTAL OF LOCATIONS, EQUIPMENT, AND THE HIRING OF HIGH-PRICED DIRECTORIAL AND

9. TITLE OF MAGAZINE ARTICLE

PERFORMING TALENT HAVE CONSPIRED TO PUSH UP THE COST SPIRAL EACH YEAR. IN THE SMALLER MARKETS AND STATIONS, NEWCOMERS TO BROADCASTING-FILM OFTEN ATTEMPT TO COMPETE WITH THE BIG-LEAGUE COMMERCIAL PRODUCERS BY ATTEMPTING TO OFFER A QUALITY COMMERCIAL PRODUCT AT A LOWER RATE.

	TITLE	
		DANCING, PANTOMIME, SINGING. In addition to seeking experience, directing performers in various types of acting productions, the student director should attempt to obtain some experience in directing dancing, pantomime, and singing.
10.	THREE DANCERS, "VISIONS"	The major challenge for the student director in working with dancers is to persuade them to restrict the area in which they perform. Dancers need space in which to perform effectively, are oriented for the large theatrical stage, and they find it very frustrating to work in less floor
11.	MS, HOBSON PANTOMIME	space and in closer proximity to each other. Directing panto-
		mimist presents a similar set of problems to the student
12.	CU, E.J. EVANS-NOSE-HAT	director as of that presented in directing dancers. Both
		dancers and pantomimists need a certain amount of space
13.	CU, GIRL-MAKEUP	surrounding them in order to perform effectively. The
		performer has to be coached to address him/herself to the
		cameras instead of the live audience.
14.	MS, GIRL SINGER, CAMERA	The direction of solo singers presents less of a problem to
		the student director than many other types of performance.
		Usually he/she is concerned with lighting, camera angles,
		and injecting some movement into the presentation, and
		shooting the face in close-up shots for the best visual and
		emotional effectiveness.

15. LS, OVERHEAD, ISU SINGERS

16. MS, SIDE SHOTS, BLONDE

17. MS, BODY MOVEMENT-SINGERS

IN SHOOTING LARGE GROUPS OF SINGERS, THE DIRECTOR'S PROBLEM IS LESS ONE OF DIRECTING TALENT AND IS MORE ONE OF SELECTING INTERESTING FACES OF SINGERS, AND ATTEMPTING TO ISOLATE THEM FROM THE REST OF THE GROUP.

SOME SINGING GROUPS ARE DISTRACTINGLY PHRENETIC IN THEIR PHYSICAL INVOLVEMENT DURING SINGING. THE STUDENT DIRECTOR MUST SEEK SOLUTIONS THAT MIGHT INVOLVE: SEPARATING THE SINGERS INTO GROUPS OF TWO OR THREE, THUS AVOIDING FLAILING ARMS IN THE EDGE OF THE FRAME; DIRECTING THE TALENT TO USE LESS MOVEMENT, OR GOING FOR THE LONGER STATIC SHOTS.

TITLE

INTERPRETIVE READING: DRAMA, POETRY, FICTION, NARRATION.

IN RECENT YEARS THEATRICAL INTERPRETIVE READINGS HAVE MADE AN INTERESTING COMEBACK AS A TYPE OF POPULAR ENTERTAINMENT FOR LIVE-AUDIENCE PRESENTATION, AND AS A PROGRAM STAPLE ON

18. MS, MARK HENDRIKSEN, SCRIPT

EDUCATIONAL TELEVISION. THE CHALLENGE FOR THE STUDENT DIRECTOR IN DIRECTING INTERPRETIVE READINS LIES IN THE SELECTION OF A SHOOTING PATTERN, WHETHER OR NOT TO USE PROPS, AND WHETHER TO HAVE HIS READERS ADDRESS THE CAMERA

19. MS, MAUREEN MEYER, PODIUM

OR NOT. THE REAL CHALLENGE FOR THE DIRECTOR, OF COURSE, IS TO ASSIST THE READER IN BRINGING OUT THE MOOD AND MEANING OF THE SELECTION.

TITLE

PRESENTATIONAL = SELF: EYE-TO-LENS, DEMONSTRATIONAL, ITV.

ALTHOUGH USUALLY NOT A CREATIVE OR INTERPRETIVE PROJECT, AS IN ACTING, THE STUDENT DIRECTOR WILL WANT TO BECOME PROFICIENT IN DIRECTING PRESENTATIONAL PERFORMANCES BY TALENT SUCH AS IS FOUND IN THE ON-CAMERA COMMERCIAL SALESMEN, THE INSTRUCTIONAL TELEVISION TEACHER, AND THE TELEVISION DEMONSTRATOR. OCCASIONALLY IN SOME THEATRICAL OFFERINGS, THE PRESENTATIONAL STYLE OF ACTING IS USED IN WHICH THE ACTOR DIRECTLY ADDRESSES THE AUDIENCE. AT THE NATIONAL CONVENTIONS OF THE NAEB AND OF THE NAB, PERFORMERS DEMONSTRATE FOR THE LIVE AUDIENCES AND THE TELEVISION CAMERAS A WIDE RANGE OF BROADCAST EQUIPMENT. PROFESSIONAL DIRECTORS CAREFULLY REHEARSE THE DEMONSTRATORS PRIOR TO THE OPENING OF THE CONVENTION, AND DURING THE CONVENTION DEMONSTRATIONS FOLLOW DETAILED SCRIPTS FROM THEIR HASTILY ESTABLISHED CONTROL ROOMS. FILM PRODUCTION UNITS, SUCH AS THE ONE WE HAVE HERE AT IOWA STATE UNIVERSITY, ANNUALLY PRODUCE A LARGE NUMBER OF INSTRUCTIONAL FILMS FOR USE IN COLLEGES AND HIGH SCHOOLS. THE MORE THAN 250 EDUCATIONAL TELEVISION STATIONS ALSO PRODUCE A LARGE NUMBER OF INSTRUCTIONAL PROGRAMS ON VIDEOTAPE FOR USE THROUGHOUT SCHOOL SYSTEMS. THE MOST UNUSUAL AND WIDELY ACCLAIMED OF THESE SERIES ARE MARKETED NATIONALLY BY SIX VIDEOTAPE LIBRARY COMPANIES.

20. MS. KODAK, GIRL, RED SUIT

21. FBG, TV CAMERA, FERNSEH, GIRL

22. ISU, HOME EC, HIP MEASUREMENT

23. CU, MODEL, DEMONSTRATOR--BUST MEASUREMENT

24.

OUR OWN GREAT PLAINS LIBRARY IN LINCOLN, NEBRASKA, IS THE BEST-KNOWN OF THESE.

TITLE

25. MS, GW, CAMERA 7

HOSTING - MCING. THE BEGINNING TELEVISION DIRECTOR IS APT TO NEGLECT THE COACHING OF HIS HOST OR MC. ONE OF THE REASONS FOR THIS LACK OF ATTENTION TO COACHING THE MASTER OF CEREMONIES IS THAT OFTEN THE STUDENT DIRECTOR HAS SELECTED AN OLDER PERSON TO UNDERTAKE THIS ROLE FOR HIM, AND HE IS RELUCTANT TO GIVE SUGGESTIONS FOR CHANGE TO A PERSON HE REGARDS AS SOMEWHAT HIS SUPERIOR IN HIS IMMEDIATE SOCIAL

26. MS, PHYLLIS LEPKE

COMMUNITY. THE BEGINNING DIRECTOR SHOULD REMEMBER THAT TALENT, REGARDLESS OF AGE, NEED AND WANT SUGGESTIONS AS TO HOW THEY CAN IMPROVE THEIR PERFORMANCES IN THE PRODUCTION.

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27. MS, "ENTERTAINMENT NOW"

THE NOVICE DIRECTOR SHOULD BE ESPECIALLY CAREFUL OF BANAL AND SUPERFICIAL QUESTIONS BY HIS HOST IN INTERVIEW SEGMENTS OF THE PROGRAM. TOO OFTEN THE BEGINNING DIRECTOR PLACES THE FULL RESPONSIBILITY FOR THE QUESTIONS ON THE INTERVIEWER. THE DIRECTOR SHOULD REVIEW WITH THE INTERVIEWER THE QUESTIONS TO BE ASKED, THE GROUND TO BE COVERED, AND SHOULD LISTED INTENTLY DURING THE REHEARSALS TO MAKE SUGGESTIONS TO THE HOST AS TO HOW HE COULD IMPROVE ON THE QUALITY OF THE QUESTIONS AND ON THE CONTENT COVERED.

28. MS, PHENEGER, WILSON

THE DIRECTOR WILL WANT TO PAY SPECIAL ATTENTION TO THE PHYSI-

CAL BACKGROUND HE PROVIDES FOR HIS MASTER OF CEREMONIES. THE DIRECTOR WILL MAKE HIS DECISION ON TYPE OF SET AND BACKGROUND ON THE BASIS OF THE CONTENT OF THE PROGRAM, THE PERSONS BEING INTRODUCED OR INTERVIEWED, AND THE SCENIC MATERIALS AVAILABLE TO HIM IN HIS PARTICULAR PRODUCTION SITUATION. THIS BACKGROUND IN THE TCA 1967 PRODUCTION IN THE KWWL WATERLOO STATION IS DISTRACTING.

29. MS. TCA. JOE PAOLO
30. MS. TOM SMITH. FINGER

IN TELEVISION AND FILM, THE DIRECTOR PLAYS A MORE IMPORTANT CREATIVE AND DOMINANT ROLE IN DIRECTING AND MANIPULATING THE PERFORMER THAN HE DOES IN THEATRE.

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TITLE

31. CU. GURGANUS. DAHLGREN. RICH
32. CU. WOI MONITORS
33. CU. TCA MONITORS
34. CU. WOI MONITORS
35. CU. BBC MONITORS

TV-FILM: DIRECTOR'S MEDIA. THE TECHNOLOGY OF TV AND FILM DICTATE A SHIFT OF CONTROL FROM PERFORMER TO DIRECTOR. IN TELEVISION OUR STUDENT DIRECTORS AT WOI HAVE CAREFULLY PLANNED ALL THEIR SHOT SEQUENCES, BUT FREQUENTLY MUST MAKE LAST-MINUTE, SPLIT-SECOND DECISIONS AS TO WHAT THEY SHOULD PUNCH UP TO INSERT INTO THE PROGRAM. THE NUMBER OF MONITORS WILL VARY FROM THE THREE THAT WE HAVE IN EXHIBIT HALL TO THE EIGHT THAT WE HAVE IN THE WOI CONTROL ROOM TO THE 30 OR MORE MONITORS USED BY DIRECTORS IN SUCH SOPHISTICATED FACILITIES AS THOSE OF THE BBC, ITA, THE CBC,

36. CU. CBC
37. MS. SCOTT. DANCERS
38. MS. RIKEL GETTY
39. CU. TOM SMITH. METER. GIRL
40. CU. CASEY HOTCHKISS
41. ?
42. ?
43. GREG HOBSON. SCRIPT
44. CU. JOEL COOPER
45. CU. BUD YOUNG. TERRY JONES

THE STATIONS OF WESTERN EUROPE. AND THE NETWORK FACILITIES IN HOLLYWOOD AND IN NEW YORK. IN TELEVISION 70% OF THE ACTOR'S TIME AND EFFORT BELONG TO THE TELEVISION DIRECTOR AND HIS CREW FOR PERFECTING CAMERA SHOTS (ANGLE, FRAMING, POSITION). ADJUSTING EXISTING LIGHT UNITS. CHECKING LIGHT LEVELS. MOVING ADDITIONAL LIGHTING UNITS INTO NEW LOCATIONS. AND ADJUSTING SCENERY AND SET.

IN TELEVISION ONLY ABOUT 30% OF THE ACTOR'S EFFORT GO TOWARD THE DEVELOPMENT AND CREATION OF THE CHARACTER THAT HE PROJECTS FOR THE CAMERAS. THUS IN TELEVISION. THE DIRECTOR IMPOSES A DOUBLE STRAIN ON THE PERFORMER IN THAT THE DIRECTOR EXPECTS THE TALENT TO STUDY AND REHEARSE NOT ONLY FOR THE PERFORMER'S CREATIVE PROJECTION OF THE CHARACTER, BUT ALSO TO SERVE AS THE TOOL, PROP, AND PUPPET OF THE DIRECTOR, AND TO BE AT HIS COMMAND AS THE DIRECTOR SEEKS CREATIVE SUPPORT FROM THE TECHNICIANS AND ARTISTS IN LIGHT, SOUND, SCENERY, MAKEUP, COSTUMES. AND VIDEOTAPE EDITING. IN TELEVISION THE DIRECTOR IS THE MARIONETTE MASTER FROM THE MOMENT THE PRODUCTION STARTS UNTIL IT IS ON VIDEOTAPE OR FILM. OR IS AIRED LIVE. THE TELEVISION DIRECTOR CONTROLS ALL THE MOVES OF HIS PERFORMER-PUPPET. SO AS A BEGINNING TELEVISION DIRECTOR. YOU MAY HAVE

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TO PERSUADE YOUR FILM-THEATRE-ORIENTED PERFORMERS THAT THEY SHOULD SERVE AS PAWNS OF YOUR CREATIVE DECISIONS FROM THE CONTROL ROOM.

TITLE

46. LS. WEST-SIDE STORY

47. MS. DWIGHT CURRY - WEST-SIDE

THEATRE: ACTOR'S MEDIUM. IN THE THEATRE, APPROXIMATELY 90% OF THE ACTOR'S EFFORTS GO INTO DISCOVERING, CREATING, AND PROJECTING HIS/HER CHARACTER, WITH THE COLLABERATION AND ASSISTANCE OF THE DIRECTOR. ONLY ABOUT 3-10% OF THE ACTOR'S EFFORT IN THEATRE IN EXPENDED FOR THE BENEFIT OF THE TECHNICAL STAFF: REHEARSALS FOR LIGHT CHANGES, SCENERY CHANGES, COSTUME CHANGES, AND THE GENERAL ROUTINE TIMING OF THE SHOW.

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48. CU. HESTON

CONCERNING THE DIRECTOR'S RELATIONSHIP TO THE ACTOR, ACCORDING TO THE MEDIA IN WHICH THEY ARE WORKING, CHARLETON HESTON, EQUALLY FAMOUS AND SUCCESSFUL ON STAGE AND SCREEN, WROTE:

> "I BELIEVE THAT THE STAGE DIRECTOR IS LESS IMPORTANT--LESS IMPORTANT TO THE WHOLE (PRODUCTION) AND LESS IMPORTANT IN ACHIEVING THE ACTOR'S PERFORMANCE. ON THE STAGE, NO MATTER HOW MUCH THE DIRECTOR GIVES YOU OR HOW TALENTED HE IS, ON OPENING NIGHT, HE GOES ACROSS TO SARDI'S AND GETS SMASHED BECAUSE THERE IS NOTHING HE CAN DO ONCE THE CURTAIN GOES UP. VERY FEW DIRECTORS CAN BEAR TO WATCH THE WHOLE THING

THROUGH BECAUSE IT CAN BE AN AGONIZING EXPERIENCE. ON THE SCREEN THE DIRECTOR IS PRACTICALLY THE WHOLE PICTURE. IN A FILM, HOW THE SCENE PLAYS ON THE FLOOR ISN'T NECESSARILY ALL THAT IMPORTANT. ONE OF THE FIRST SIGNIFICANT THINGS YOU DISCOVER IN ACTING FOR FILM IS THAT YOUR BEST PERFORMANCE OF AN ENTIRE SCENE MAY NOT BE THE ONE THAT IS USED. A FILM DOESN'T EXIST WHEN IT IS BEING PERFORMED ON THE FLOOR. IT DOESN'T EVEN EXIST IN THE DAILIES. IT DOESN'T EXIST UNTIL LONG AFTER ALL THE ACTORS ARE OFF SALARY AND HAVE GONE HOME. THE VITAL 15% IS MADE IN A MOVIEOLA WITH THE DIRECTOR RUNNING THE BITS AND PIECES BACK AND FORTH. WHEN AN ACTOR REALIZES THE WAY FILM IS MADE AND THE WAY AN ACTOR'S PERFORMANCE IS USED, IT BECOMES CLEAR AS CRYSTAL THAT HE MUST DEPEND ON THE DIRECTOR IN A FAR MORE COMPLETE SENSE. THUS, WHO THE DIRECTOR IS IS OF PARAMOUNT IMPORTANCE TO YOU. . . . IN THE FILM THE ACTOR DEPENDS ON THE DIRECTOR SO FULLY, IT HAS ALMOST TO BE A FATHER RELATIONSHIP. GOOD ACTING DEPENDS ON TAKING CHANCES, AND ON THE STAGE, YOU CANNOT ASSESS YOUR OWN. . . . BUT IN FILM THERE

IS NO WAY TO TELL. YOU'RE NOT GOING TO BE ABLE TO TELL FOR FOUR MONTHS, AND THEN IT IS TOO LATE TO DO ANYTHING ABOUT IT SO, THEREFORE, YOU'VE GOT TO TRUST THE DIRECTOR. YOU'VE GOT TO TRUST HIS TASTE, HIS INTELLIGENCE, HIS EXPERIENCE, HIS JUDGEMENT." [1]

49. MS, SCHOLTEN, PRIHODA — LIKE THE FILM DIRECTOR, AS A BEGINNING TELEVISION DIRECTOR, YOU WILL TAKE A DOMINANT ROLE IN GUIDING AND CONTROLLING YOUR ACTORS, AND IN SELECTING WHAT YOUR VIEWERS WILL SEE--
50. CU, THERESA SWALWELL — THE ACTOR'S FACE,
51. CU, BACK OF HEAD-RUECHEL — OR THE BACK OF THE ACTOR'S HEAD,
52. CU, HAND-FLOWER — A PROP,
53. SUPER TITLE, RUECHEL — OR EVEN A TITLE.

TITLE

LEARN TO BE FLEXIBLE. JUST BECAUSE YOU HAVE CAREFULLY PRE-PLANNED A SHOT SEQUENCE, DETAILS OF BLOCKING ACTORS ON THE SET, OR A LINE INTERPRETATION, DANCE MOVEMENTS, OR THE TIMING OF A SCENE, DO NOT BE RELUCTANT TO ABANDON YOUR ORIGINAL PLANS IF YOU FIND THAT YOU'RE NOT GETTING THE RESULTS ON YOUR MONITORS THAT YOU HAD HOPED FOR. THE TELE-VISION DIRECTOR, LIKE THE DIRECTOR IN FILM OR THEATRE, MUST

[1] "WHAT I WANT AND DON'T WANT FROM MY DIRECTOR," ACTION MAGAZINE, VOLUME 2, NO. 1, JANUARY-FEBRUARY, 1967, PAGE 19.

LEARN TO BE FLEXIBLE IN HIS DIRECTING, AND MUST COACH HIS ACTORS AND PERFORMERS TO BE FLEXIBLE AND ACCOMMODATING AS HE EXPLORES AND DEVELOPS A SCENE OR SEGMENT OF A PROGRAM.

54. MS, BILL SUTTON-WILSON — AS A YOUNG DIRECTOR, IT IS ADVISABLE, WHENEVER POSSIBLE, THAT YOU COME OUT ONTO THE STUDIO FLOOR TO EXPLAIN TO YOUR CAST AND CREW WHY YOU ARE ABANDONING ONE APPROACH AND

55. CU, WILLIAM WYLER — ATTEMPTING ANOTHER. AN ACTOR, WRITING OF HOW DIRECTORS OFTEN WILL REVERSE THEMSELVES AND REQUEST THAT ACTORS DO SOMETHING DIAMETRICALLY OPPOSITE TO THE WAY THEY HAVE BEEN DIRECTED, WRITES OF FILM DIRECTOR WILLIAM WYLER:

> "HE'LL ASK YOU TO DO TAKE AFTER TAKE, BUT IT'S NOT TRUE THAT HE'LL JUST SAY DO IT AGAIN. HE'LL TELL YOU TO DO SOMETHING DIFFERENT EVERY TIME, AND OFTEN THEY ARE CONTRADICTORY THINGS. BUT THAT DOESN'T DISTURB HIM AT ALL. INDEED, ONE OF THE BEST WEAPONS IS HE DOESN'T MIND CHANGING HIS MIND. ALL OF US HAVE A CERTAIN EGOTISTIC ALLEGIANCE TO THE DECISION WE HAVE ONCE MADE. YOU KNOW, ONCE WE HAVE COMMITTED OURSELVES TO A CERTAIN POINT OF VIEW, WE FEEL MORALLY OBLIGATED TO STAY WITH IT. WILLY DOESN'T. HE CAN SPEND THE WHOLE MORNING WORKING ON ONE VERSION OF A TAKE. AND THEN HE CAN COME BACK TO THE SET AFTER

LUNCH AND SAY, "YOU KNOW, CHUCK, WE'VE GOT TO DO THIS--CUT OUT THE FIRST LINE AND DON'T TURN ON HER AT ALL." AND YOU SAY, "WELL, GEE, WILLY, WE WERE FLAILING AWAY AT THIS ALL MORNING TO BUILD UP THE NECESSARY FURRY WHEN I TAKE HER BY THE ARM. . ." AND WILLY SAYS A BIT IMPATIENTLY, "YEAH, BUT I WAS WRONG, ALL WRONG, WE'LL GO THE OTHER WAY," AND THAT DOESN'T DISTURB HIM AT ALL. AND IT REALLY SHOULDN'T DISTURB THE ACTOR EITHER."[2]

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56. 3S. CAMERA

57. 2S. HAYDEN'S HAND

58. 3S. CONFERENCE

59. CU. HAYDEN

60. LS. TV SCREEN

RECENTLY I SPENT AN ENTIRE DAY WATCHING HOLLYWOOD-NEW YORK TELEVISION-FILM-THEATRE DIRECTOR JEFFREY HAYDEN DIRECT THE CAST OF NOEL COWARD'S BLYTHE SPIRIT HOW TO ADAPT THEIR REHEARSED-FOR-STAGE PRESENTATION PRODUCTION TO THE TELEVISION CAMERAS. HAYDEN WOULD FREQUENTLY STOP THE ACTORS, CONFER WITH THEM, CHECKING THE SCRIPT, ISSUE NEW DIRECTIVES FOR LINE INTERPRETATION, BLOCKING OF MOVEMENT, OR SELECTION OF SHOTS BY THE CAMERAMAN-DIRECTOR IN THE REMOTE VAN, AND RERUN THE SCENE, WATCHING THE RESULTS ON THE ADVENT PROJECTION SCREEN,

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[2] "WHAT I WANT AND DON'T WANT FROM MY DIRECTOR," ACTION MAGAZINE, VOLUME 2, NO. 1, JANUARY-FEBRUARY, 1967, PAGE 20.

61. CU, AUDIENCE-HAYDEN

AND EXPLAIN TO THE AUDIENCE THE REASONS FOR HIS REDOING THE SCENE.

TITLE

ABIDE BY DIRECTOR'S DECISIONS. THERE IS A SPECIAL ONUS ON THE BEGINNING DIRECTOR TO EXPLAIN TO HIS PERFORMERS THE REASONS WHY HE IS ASKING FOR CHANGES IN LINE INTERPRETATION, PREVIOUSLY-PLANNED ACTIONS, GESTURES, OR MOVEMENT. WHENEVER

62. CU, TERRY RICH AND CAST

POSSIBLE, GO ONTO THE STUDIO FLOOR TO MAKE THESE EXPLANATIONS, ALTHOUGH THE PRESSURE OF TIME MAY OFTEN DICTATE YOUR HAVING TO MAKE THEM OVER THE PUBLIC ADDRESS SYSTEM FROM THE CONTROL

63. T, HOTCHKISS, 3 DANCERS

ROOM. WHEN WORKING WITH DANCERS, IT IS ESPECIALLY IMPORTANT TO GO OUT AND DEMONSTRATE TO THEM THE EFFECT YOU WOULD LIKE FOR THEM TO ACHIEVE. CONSIDER THE VIEWS OF STAGE AND FILM ACTOR CHARLETON HESTON IN ABIDING BY THE DIRECTOR'S DECISION:

64. CU, HESTON

"....WHAT I'M SUPPOSED TO DO, FINALLY, IS WHAT YOU, THE DIRECTOR, WANT ME TO DO. IF I DISAGREE WITH WHAT YOU WANT, I WILL ARGUE UNTIL YOU CONVINCE ME, OR UNTIL YOU GET TIRED ARGUING, IN WHICH CASE YOU SAY, 'LOOK, DO IT MY WAY, BECAUSE I WANT YOU TO DO IT THAT WAY', THEN I'LL DO IT. I THINK AN ACTOR SHOULD. IT IS ALSO PART OF WHAT HE IS PAID FOR, AND I HAVE GREAT CONTEMPT FOR THE ACTOR--FOR

THE FUSSER--FOR THE STUBBORN REBEL WHO SAYS, 'I DON'T FEEL IT THAT WAY OR I CAN'T PLAY IT THAT WAY BECAUSE IT DOESN'T FIT MY CONCEPT.'"[3]

TITLE

USE INTIMATE DELIVERY STYLE. YOU MAY HAVE TO TEACH YOUR PERFORMERS HOW TO COMMUNICATE TO THE CAMERA-AUDIENCE IF THEY ARE CONDITIONED TO PROJECT TO THE MASS THEATRICAL AUDIENCE. YOU MAY HAVE TO TEACH YOUR ACTORS AN INTIMATE

65. CU, GIRLS, EGG, MAN, BBC — STYLE OF ACTING. ENCOURAGE THEM TO THINK OF THE CAMERA PEERING INTO THEIR MINDS AND SOULS, AS IN THIS SHOT OF TWO BBC ACTORS. REMIND THEM THAT THE VIEWER LIKES TO BE ACTIVE IN THE ACTING SITUATION, LIKES TO BE ABLE TO "READ" THE CHARACTER'S ACTIONS AND REACTIONS AND IS ANNOYED IF THE ACTOR TAKES TOO STRONG A LEAD IN SHOWING HIM HOW THE CHARACTER THINKS AND FEELS. TELEVISION AND FILM VIEWERS LIKE TO DISCOVER FOR THEMSELVES HOW CHARACTERS THINK, FEEL, AND REACT. REMIND YOUR ACTORS THAT IN TELEVISION AND FILM, THE COVERT MUSCLES ARE MORE IMPORTANT THAN THE OVERT MUSCLES OF BOTH FACE AND BODY.

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66. CU, "FRANKLIN" — YOU MUST HELP YOUR ACTORS TO AVOID BOTH VOCAL AND PHYSICAL

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[3] "WHAT I WANT AND DON'T WANT FROM MY DIRECTOR," ACTION MAGAZINE, VOLUME 2, NO. 1, JANUARY-FEBRUARY, 1967, PAGE 19.

PROJECTION. YOU MUST SEE THAT THEY LIMIT THEIR DYNAMIC VOCAL RANGE, SUBSTITUTING INTENSITY FOR VOLUME. EXTREMES IN VOLUME THAT MAY BE ATTRACTIVE AND EFFECTIVE IN THE LIVE THEATRE EMERGE AS FLAMBOYANT AND FRAUDULANT FOR THE

67. OS, BLONDE GIRL

TELEVISION-FILM MICROPHONE. ENCOURAGE YOUR ACTORS TO VISUALIZE THEIR AUDIENCES AS ONLY ABOUT EIGHT INCHES AWAY FROM THEM AURALLY, AND USUALLY ONLY SEVERAL FEET AWAY FROM THEM VISUALLY--UNLESS THE SCRIPT CALLS FOR A LONG SHOT. REMIND YOUR ACTORS THAT YOU CAN GET ALL THE VOLUME YOU NEED MERELY

68. CU, POT

BY DIRECTING YOUR AUDIO PERSON TO TURN UP THE VOLUME CONTROL. MANY NOVICE TELEVISION DIRECTORS HAVE A TENDENCY NOT TO LISTEN CLOSELY TO THE AUDIO IN EARLY REHEARSALS, AND LATER FIND THAT THEIR ACTORS HAVE ALREADY SET THEMSELVES IN A VOLUME PATTERN THAT IS TOO LOUD AND IS DIFFICULT TO CHANGE IN THE FINAL REHEARSALS.

19

TITLE

CHEAT TO SHIFTING AUDIENCE. AS A TELEVISION DIRECTOR, YOU MUST TRAIN YOUR PERFORMERS TO "CHEAT" TO A VARIETY OF SHIFTING AUDIENCES.

TITLE

THEATRE ACTOR--USUALLY ADDRESS A FIXED AUDIENCE. THE THEATRE ACTOR USUALLY HAS HIS AUDIENCE IN FRONT OF HIM (THOUGH THEY MAY BE ON SEVERAL LEVELS) AS IN THE PROSCENIUM

ARCH STAGE, OR THE AUDIENCE MAY BE IN A SEMICIRCLE, AS IN THE THRUST STAGE; IN SOME INSTANCES, THE AUDIENCE MAY SURROUND THE ACTOR, AS IN THE AREA OR CIRCLE STAGE--AN ACTING SITUATION MORE COMPARABLE TO ACTING FOR THE TELEVISION CAMERAS THAN THE OTHER TWO. AS A TELEVISION DIRECTOR, YOU WILL USUALLY HAVE TO TRAIN YOUR THEATRE-ORIENTED ACTORS TO PERFORM FOR TWO OR MORE MOVING CAMERAS.

69. TV PLAN

70. MS, 2 ETV CAMERAS

JEFF HAYDEN WAS USING THREE CAMERAS--THE THIRD ONE IS HIDDEN BEHIND THE COLUMN--IN HIS HOTEL BALLROOM PRODUCTION OF "BLYTHE SPIRIT." OF COURSE, IF YOU HAVE SIX OR MORE CAMERAS AT YOUR DISPOSAL, YOU DO NOT HAVE TO BE OVERLY CAUTIOUS ABOUT DIRECTING YOUR ACTORS TO CHEAT FOR THE CAMERAS. IF YOU HAVE ONLY TWO CAMERAS AVAILABLE, AS IS COMMON AT MOST MEDIUM-MARKET STATIONS IN THE UNITED STATES, THERE IS A SPECIAL ONUS ON YOU TO DIRECT YOUR PERFORMERS TO CHEAT TO FIRST ONE, AND THEN THE OTHER CAMERA. IN ADDITION TO CAMERAS, YOU WILL HAVE TO COACH YOUR PERFORMERS TO CHEAT FOR ONE OR MORE MOVING BOOM MICROPHONES, AND IN SOME PRODUCTIONS, A NUMBER OF HANGING MICROPHONES. UNDER OUR STILL-PRIMITIVE SYSTEM OF MICROPHONING ACTORS, YOU MAY HAVE TO INSTRUCT THEM AS TO HOW TO CHEAT TO ONE OR MORE HIDDEN MICROPHONES.

71. LS, BBC BOOM MIKE

72. CU, 335A

73. LS, "DEVIL'S WORKSHOP", MIKE

74. CU, MIKE ON MATTRESS

75. MS, THERESA AND TELEPHONE

SO WE'RE STILL LIVING IN AN ERA IN WHICH DIRECTORS MUST

20

COACH THEIR ACTORS TO ADJUST THEIR VISUAL AND VOCAL PRESENTATIONS FOR THE STILL-CUMBERSOME TECHNOLOGY OF TELEVISION PRODUCTION. FOR ARTISTIC REASONS YOU WILL FREQUENTLY DIRECT AN ACTOR TO IGNORE THE CAMERA-AUDIENCE, TURNING HIS BACK DIRECTLY TO THE LENS FOR AN OVER-THE-SHOULDER SHOT OF ANOTHER PERFORMER. YOU SHOULD MAKE IT CLEAR TO YOUR PERFORMER WHEN YOU WISH TO SHIFT THE FOCUS OF ATTENTION FROM ONE OF THEM IN A SCENE TO ANOTHER ONE IN THE SAME SCENE.

76. OS, "FRANKLIN"

77. OS, MODIFIED, GIRL, MAN

TITLE

ACT IN LESS SPACE. AS A TELEVISION DIRECTOR, YOU WILL HAVE TO TRAIN YOUR TALENT TO PERFORM IN RESTRICTED SPACE. YOU WILL HAVE TO INSIST THAT YOUR ACTORS WORK ABNORMALLY CLOSE TO EACH OTHER IN ORDER TO ACCOMMODATE THE 3 x 4 ASPECT RATIO OF THE TELEVISION SCREEN, THE CURRENT SMALL SIZE. TELEVISION IS JOCULARLY CALLED THE HALITOSIS MEDIUM BY SOME PERFORMERS.

78. CU, MATTRESS, OS

79. CU, 2 ACTORS

TITLE

SPACE: FRAME SQUEEZE. THE FRAME SQUEEZE IS PARTICULARLY IMPORTANT (AND NOTICEABLE) IN ANY HORIZONTAL LINEUP OF ACTORS ON THE SCREEN. YOU WILL OFTEN HAVE TO STACK YOUR ACTORS ONE ON TOP OF ANOTHER LIKE SO MANY SARDINES IN ORDER TO GET THEM INTO THE FRAME. IN THE FUTURE, THE USE OF WALL-SIZE TELEVISION SCREENS, OR PROJECTED LARGER-THAN-LIFE

80. MS, 3S, "ALL IN THE FAMILY"

81. ?

SIZE IMAGES, MAY VERY WELL LIBERATE US FROM SOME OF THE SPACE LIMITATIONS NOW IMPOSED UPON US BECAUSE OF OUR CURRENT SCREEN SIZE LIMITATIONS.

82. 2S, AUTO DRIVER

THE SPACE SQUEEZE IS PARTICULARLY NOTICEABLE IN THROUGH-THE-WINDSHIELD SHOTS OF CAR DRIVER AND PASSENGER. IN THIS SHOT, THE CAR APPEARS TO BE A FULL-SIZE SEDAN, BUT NOTICE HOW CLOSE THE PASSENGER HAS BEEN SEATED TO THE DRIVER.

83. MS, CAMERA CREW AND CAR

THROUGH-THE-WINDSHIELD SHOTS MAY BE DONE ON LOCATION WITH FILM, BUT MORE OFTEN ARE SHOT IN THE STUDIO IN A CAR CUTAWAY.

84. CU, "POLICE STORY"

SO YOU WILL HAVE TO COACH YOUR ACTORS TO PERFORM SHOULDER-TO-SHOULDER

22

85. 2S, "MATTRESS"

USUALLY FACING FRONT,

86. 3S

IN A THREE-SHOT MUSICAL COMEDY STYLE. OCCASIONALLY YOU WILL DIRECT ONE OF THE ACTORS TO TURN HIS BACK TOWARD THE CAMERA SO YOU CAN GET THE FACES OF THE OTHER TWO.

TITLE

SPACE: CU SHOTS. IN MANY SCENES YOU WILL HAVE TO RESTRICT THE MOVEMENTS OF YOUR ACTORS SO THAT YOU CAN GET ACCURATE AND PRECISE CLOSEUP SHOTS OF PROPS.

87. CU, FLOWER, SHOULDER

YOU MUST COACH THE ACTOR FOR THE PRECISE PLACEMENT OF A

88. ECU, FLOWER

FLOWER, GUN, KNIFE. MOREOVER, YOU WILL HAVE TO COACH YOUR ACTORS TO HOLD THE PROP IN ITS PREPLANNED POSITION ONCE THE ACTOR HAS ACHIEVED IT. YOU MAY WISH TO ZOOM IN EVEN TIGHTER

ON THE PROP, AND IF THE ACTOR MOVES IT, YOU MAY LOSE PART, OR ALL, OF IT OUT OF THE FRAME.

89. CU, CHEMICALS

90. MS, HOME EC, CAMERA, INSTRUCTOR

91. MS, FABRIC, INSTRUCTOR

IN INSTRUCTIONAL TELEVISION AND FILMS YOU MUST REHEARSE THE INSTRUCTOR OR DEMONSTRATOR TO PERFORM HIS MANIPULATIONS SLOWLY AND CAREFULLY WITHIN THE PRESCRIBED, LIMITED AREA.

TITLE

92. DRAWING

93. MS, SOFA SET, OVERHEAD

94. LONDON

95. LS, ROOM THROUGH RIGGING

96.

97.

SPACE: LIMITS MOVEMENTS. AS A TELEVISION DIRECTOR, YOU WILL USUALLY HAVE SOMEWHAT LESS PHYSICAL SPACE FOR SETTING UP MULTIPLE SETS, THE ARRANGEMENT OF FURNITURE ON EACH OF THE SETS, AND FOR THE MOVEMENT OF ACTORS ON EACH SET IN TV DRAMA AND DRAMATIZED COMMERCIALS. CONSIDER THESE SEVERAL SHOTS THAT I TOOK RECENTLY IN THE STUDIO OF THE INDEPENDENT TELEVISION AUTHORITY IN LONDON OF THE DRAMATIC SERIES THAT WE SEE ON OUR PUBLIC TELEVISION STATIONS, "UPSTAIRS-DOWNSTAIRS."

98. MS, 4 DANCERS

99. MS, JOHN SCOTT AND DANCERS

100. LS, SCOTT AND TAPE

IN WORKING WITH DANCERS AND SPACE FOR THE TELEVISION CAMERAS, YOU WILL USUALLY WANT TO REDUCE THE NUMBER OF DANCERS IN THE COMPANY FROM THE NUMBER THAT PERFORMED IN THE STAGE PRODUCTION OF THE SAME WORK. YOU MAY HAVE TO WORK WITH THE CHOREOGRAPHER IN REBLOCKING SOME OF THE DANCES SO THAT THEY CAN BE PERFORMED IN A SMALLER AREA THAN THEY WERE ON THE STAGE. YOU CAN HELP YOUR DANCERS BY MARKING THE OUT OF BOUNDARIES OF THEIR DANCE AREA WITH MASKING TAPE ON THE FLOOR.

TITLE

101. MS. HANDS UP

102. 2S. MAN. GUN

TITLE

103. CU. TAPE ON FLOOR

104. CU. GUN. TAPE

105. MS. TRUMPETER

106. CU. BLACK POLICEMAN

107. ECU. EYES

108. ?

SPACE: LIMITS SPEED. AS A TELEVISION DIRECTOR, YOU MAY HAVE TO TRAIN YOUR PERFORMERS TO A NEW ADJUSTMENT OF SPACE-SPEED RELATIONSHIP. YOU FREQUENTLY WILL HAVE TO INSTRUCT YOUR TALENT TO SLOW THE SPEED OF A CROSS SO THAT YOUR CAMERA PERSON CAN PAN AS THE TALENT MOVES AND KEEPS THE PERFORMER IN THE FRAME AND ALL IMPORTANT APPENDAGES AND PROPS IN FRAME.

SPACE: HIT YOUR MARKS. YOU MUST TRAIN YOUR ACTORS TO HIT THEIR ASSIGNED MARKS WITH GREAT ACCURACY.

YOU WILL INSTRUCT A MEMBER OF THE CREW TO MARK THE EXACT SPOT THAT YOU WANT AN ACTOR TO WIND UP AT WITH A SMALL PIECE OF TAPE--VISIBLE TO THE PERFORMER, BUT NOT (HOPEFULLY) TO THE CAMERA.

IN REHEARSAL YOU WILL HELP THE ACTOR GET A FEEL FOR SPACE IN HIS VARIOUS CROSSES, RISES, SITS, AND POSITIONING OF PROPS.

IN THIS SHOT YOU CAN SEE THAT IT IS IMPORTANT FOR THE ACTOR TO BE IN THE EXACT LOCATION FOR THE NEXT SHOT,

AN EXTREME CLOSEUP SHOT OF THE EYES. EVEN THE SLIGHTEST MOVEMENT ON THE PART OF THE ACTOR WOULD DESTROY THE EFFECTIVENESS OF THIS SHOT. YOU MUST HELP YOUR PERFORMERS TO DEVELOP A FEELING FOR THE CLOSEUP, HOLD, OR FREEZE.

109. MS. "FRANKLIN" AND MIRROR — ON RARE OCCASIONS YOU MAY HAVE TO SHOOT MIRROR SHOTS IN WHICH ONE OR MORE ACTORS HAVE TO BE CAREFULLY POSITIONED SO THAT YOU CAN GET THE TWO IMAGES--THE ONE SEEN BY THE CAMERA, THE OTHER SEEN OF THE CHARACTER OUT OF THE TV FRAME BUT REFLECTED IN THE MIRROR.

110. MS. SINGER, MIKE — IN THIS SHOT FROM ONE OF OUR TCA PRODUCTIONS, THE SINGER DID HIS HIT MARK ON THE FLOOR, BUT IS POORLY POSITIONED IN THE FRAME.

111. MS. 3 GIRLS — FROM THE SAME PRODUCTION, "BROADWAY BURLESQUE," A SHOT FROM AN INTRICATELY-PLANNED SONG AND DANCE NUMBER IN WHICH THE THREE SINGER-DANCERS WHILE SINGING AND DANCING, MADE A 90^{0} TURN FROM CAMERA 1 TO CAMERA 2 TO STRIKE THIS CAREFULLY PLANNED POSE FOR THE CAMERMAN AND DIRECTOR TO CAPTURE.

112. 2S. WEST-SIDE — THESE STAGE ACTORS IN THE PRODUCTION OF WEST-SIDE STORY ADLIBBED MOVEMENTS, GESTURE, AND BLOCKING IN A SLIGHTLY DIFFERENT PATTERN DURING EACH OF FIVE PRODUCTIONS, ACCORDING TO PERSONAL WHIMSY AND THE RESPONSE THEY WERE GETTING FROM THE AUDIENCE. YOU CANNOT ALLOW TELEVISION AND FILM ACTORS SUCH CREATIVE AND INTERPRETIVE LIBERTIES. CAPRICIOUS ACTIONS OR MOVEMENTS THAT DEVIATE FROM THOSE YOU HAVE PLANNED WITH THE PERFORMERS MAY RESULT IN AN EMPTY FRAME, OR ONE THAT IS POORLY BALANCED.

113. ?

114. LS. NAB DEMONSTRATION

TITLE

115. THEATRE PLAN

116. THEATRE ELEVATION

117. ACTOR-CAMERA DRAWING

118. CAMERA, MYER, SCATES

119. DRAWING, ACTOR-LENS

SPACE: LIMITS ADDRESS. YOU WILL OFTEN HAVE TO INSTRUCT YOUR PERFORMERS TO LIMIT THE SPHERE OF THEIR ADDRESS. MANY THEATRE-ORIENTED ACTORS ARE USED TO A WIDE ANGLE OF HORIZONTAL ADDRESS, AS AT THE GUTHRIE THRUST STAGE IN MINNEAPOLIS. THE HORIZONTAL ANGLE OF COVERAGE FOR THE THEATRICAL ACTOR MAY RANGE FROM 45 TO MORE THAN 180 DEGREES. THE VERTICAL ANGLE OF ADDRESS OF THE THEATRE ACTOR MAY VARY FROM THE FRONT-ROW SEAT ON THE MAIN FLOOR IN THE ORCHESTRA TO MORE THAN 45^{0} UP FOR ADDRESS TO THE THIRD BALCANY. YOU WILL HAVE TO DIRECT YOUR TELEVISION PERFORMERS TO LIMIT THE SPHERE OF THEIR ADDRESSES. AS YOU SEE IN THIS DRAWING, THE TELEVISION PERFORMER SHOULD LIMIT THE VERTICAL SPHERE OF HIS ADDRESS TO BETWEEN 15 TO 30 DEGREES. IF THE CAMERA IS TO CORRECTLY READ THE FACE, CAUTION YOUR ACTORS NOT TO LOOK DOWN AT THE STUDIO FLOOR, NOR UP AT A 45^{0} ANGLE. IN PRESENTATIONAL PERFORMANCES (THE ANNOUNCER TO THE AUDIENCE IN COMMERCIALS, THE STAGE MANAGER IN "OUR TOWN"), THE PERFORMER, OF COURSE, HAS DIRECT EYE-TO-LENS CONTACT.

TITLE

120. CU, STEVE LINDUSKA

SPACE: FIND FILAMENTS. YOU CAN TEACH YOUR ACTORS TO ACCURATELY POSITION THEMSELVES ON THE SET BY SHOWING THEM HOW TO FIND THE "HOT SPOTS" OF THE SPOT LIGHT BEAMS. ONCE YOU HAVE TAUGHT YOUR PERFORMERS HOW TO MANEUVER THEMSELVES

INTO THE POOLS OF GREATEST LIGHT INTENSITY, THROUGH USING PERIPHERAL VISION, YOU WILL GET BETTER QUALITY PICTURES FOR YOUR MONITORS.

121. MS. GIRL SINGER — IF YOUR SPOT LIGHTS ARE BARN-DOORED DOWN TO A VERY NARROW BEAM, YOUR PERFORMERS MAY OCCASIONALLY FIND THE FILAMENTS SIMPLY BY SHIFTING THEIR WEIGHT FROM ONE FOOT TO ANOTHER.

122. MS. RED-DRESSED GIRL — IN THIS REHEARSAL SHOT, THE FLOOR PERSON DID NOT MARK ON THE FLOOR WITH TAPE THE LOCATION FOR THE TABLE; AND THE SINGER, ALTHOUGH SHE KNEW SHE WAS POORLY LIT, WAS NOT AUDACIOUS ENOUGH TO LEAVE HER ASSIGNED POSITION ON THE TABLE TO COME DOWNSTAGE TOWARD THE CAMERAS TO FIND THE "FILAMENTS."

123. CU. SPOT LIGHT — HERE'S THE SPOT LIGHT ON A FLOOR STAND THAT ILLUMINATED THE

123A. CU. GIRL TELEPHONE — ACTRESS FOR THIS NIGHT-TIME TELEPHONE CALL. NOTICE THAT THE LIGHT CATCHES HER EYE ON ONLY ONE SIDE OF HER FACE.

124. MS. GIRL SINGER, 3 DANCERS — IN MANY SCENES YOU CAN DIRECT YOUR ACTORS TO DELIBERATELY LOOK INTO THE SPOT LIGHTS TO BE SURE THAT THEY ARE STANDING OR SITTING IN THE AREAS OF GREATEST INTENSITY. TELL THEM THAT IF THEY CAN SEE THE FILAMENTS, THE CAMERAS, THE AUDIENCE CAN SEE THEM.

27

TITLE — SPACE CONSCIOUS: ANIMALS AND CHILDREN.?! EVEN EXPERIENCED

125. CU. HENRY VIII, BIRD — PROFESSIONALS HAVE DIFFICULTY IN WORKING WITH ANIMALS AND

126. MS. CHILDREN — CHILDREN. BOTH PRESENT THE NOVICE DIRECTOR WITH SPECIAL

127. MS. BBC. HORSE-CAMERA

128. MS. GROUP OF CHILDREN

129. MS. TOM WILHITE AND BOY

130. MS. LAJKO AND CHILDREN

131. ?

PROBLEMS BECAUSE OF THEIR UNPREDICTABILITY IN THE STUDIO ENVIRONMENT. ANIMALS ARE OFTEN EDGY AND JUMPY UNDER THE STUDIO LIGHTS, AND EVEN WITH A TRAINER ARE APT TO UPSTAGE OR DOUBLECROSS THEIR HUMAN ACTORS IN A SCENE.

CHILDREN WORKING IN GROUPS ON TELEVISION PROGRAMS SEEM TO HAVE THEIR OWN E.S.P. AND ARE APT TO CONSPIRE AGAINST ADULTS IN THEIR SCENES. YOU WILL RECALL THAT W.C. FIELDS AND JOHN BARRYMORE WERE LEERY OF WORKING WITH ANIMALS AND CHILDREN. THE ONUS FOR SAVING SCENES USUALLY FALLS ON THE ADULT ACTORS WHO MUST OFTEN MAKE COUNTER MOVES ON THE SET TO COMPENSATE FOR UNPREDICTED AND UNREHEARSED MOVEMENTS ON THE PART OF THE ANIMALS OR CHILDREN. OCCASIONALLY THE ACTORS MUST ADLIB NEW DIALOGUE TO COMPENSATE FOR THE UNPLANNED. CONSIDER THE CASE OF THE POOR TELEVISION ACTOR WHO HAD TO ENDURE AN ENTIRE SERIES OF PLAYING SECOND FIDDLE TO A SHAGGY BROWN BEAR. OR REMEMBER THE SHAGGY BROWN BEAR IN THE HAMMS BEER COMMERCIAL WHO BECAME MEAN AND ORNERY AND HAD TO BE REPLACED WITH ANOTHER LOOK-ALIKE BEAR?

28

TITLE

132. CARTOON. MAN-CAMERA

CAMERA CONSCIOUS. AS A DIRECTOR YOU MUST HELP YOUR PERFORMERS BECOME CAMERA-AND-LENS CONSCIOUS RATHER THAN LIVE-AUDIENCE CONSCIOUS. AS A DIRECTOR YOU CAN HELP YOUR PERFORMERS UNDERSTAND AND CONTROL TV TECHNOLOGY. WIN THE RESPECT AND

133. MS, WOI-TV CAMERA

ADMIRATION OF YOUR PERFORMERS BY TELLING THEM DURING REHEARSALS, WHERE THE CAMERAS WILL BE, WHEN AND HOW THEY WILL BE MOVED, AND WHAT TYPE OF SHOT YOU ARE GOING TO HAVE EACH OF THEM IN IN EVERY SCENE. YOU CAN PUT YOUR ACTORS AT EASE AND HELP THEM IN THEIR PERFORMANCES IF YOU LET THEM KNOW HOW BIG THEY'RE GOING TO BE WITHIN EACH FRAME AND WHAT ANGLE YOU WILL SHOOT THEM FROM.

TITLE

134. DRAWING, ACTORS, CAMERA

135. ECU, GIRL-BBC

136. CU, ROBERT REDFORD, "CANDIDATE"

137. CU, "FRANKLIN", WOMAN

CU = CAMERA READ FACE. IF YOUR PERFORMERS KNOW WHEN YOU ARE GOING TO USE AN EXTREME CLOSEUP SHOT, THEY CAN ALLOW THE CAMERA TO READ THEIR FACES, TO PEER INTO THEIR MINDS, AND WILL NOT OVERPROJECT OR OVERACT.

29

TITLE

138. MS, MAN-FOREFINGER RAISED

139. 2S, "MATTRESS"

MS = MOVEMENT. IF YOU TELL A PERFORMER THAT YOU ARE GOING TO SHOOT HIM WITH A MEDIUM SHOT, THE CAMERA-CONSCIOUS PERFORMER CAN USE A LITTLE BROADER GESTURE AND MOVEMENT ON THE SET.

TITLE

140. MS, HOTCHKISS & 2 DANCERS

MLS = ACTION. PHYSICAL ACTION ON THE SET--FIGHTING, RUNNING, DANCING, ETC. USUALLY DICTATES A MEDIUM LONG SHOT ON THE PART OF THE DIRECTOR TO ACCOMMODATE THE ACTION AND MOVEMENT ON THE SET BY THE PERFORMER.

141. MS, 2 DANCERS, TCA

HERE'S A MEDIUM SHOT FROM A RECENT TELECOMMUNICATIVE ARTS PRODUCTION WITH THE TOP PART OF THE CENTRAL DANCER'S HEAD OUT OF FRAME. THE DIRECTOR SHOULD HAVE CALLED FOR MEDIUM LONG SHOT IN ORDER TO ACCOMMODATE THE ADVANCING STRIPTEASE ARTIST.

TITLE

FRAME ACTING: LONG SHOTS? CHANCES ARE THAT YOU WILL NOT OFTEN CALL FOR A LONG SHOT OF YOUR PERFORMERS IN TELEVISION PRODUCTION. THE SMALL SIZE SCREEN CONSPIRES AGAINST THE EFFECTIVE USE OF SUCH SHOTS. LONG SHOTS ARE FREQUENTLY USED IN FILM, ESPECIALLY THE WIDE SCREEN PRODUCTIONS, WHERE THE PROJECTED CHARACTERS ARE LARGER THAN LIFE. CONSIDERABLE EMOTIONAL AND VISUAL IMPACT CAN BE ACHIEVED WITH SHOTS OF SWEEPING, UNDULATING PRAIRIE WITH THE TINY FIGURES OF MAN AND HORSE, ALMOST LOST IN THE DISTANCE. SUCH SCENES ARE USUALLY EDITED OUT IF THE FILM IS ADAPTED FOR TELEVISION PRESENTATION. THE TINY MAN ON A HORSE BACK IN THE DISTANCE DOES NOT REPRODUCE WELL FOR THE TELEVISION SCREEN. THE EDITORS WOULD CUT OUT THE INTERVENING FOOTAGE UNTIL THE MAN AND HORSE ARRIVE AT THE MEDIUM SHOT SEQUENCE, AS IN THIS

30

142. MS, KING, QUEEN

SHOT FROM "ONCE UPON A TIME ON A MATTRESS."

IF YOU ARE GOING TO USE A MEDIUM LONG SHOT, YOU WILL SUGGEST

143. ?

TO THE ACTOR THAT HE INCREASE VOLUME SLIGHTLY TO MATCH THE

VISUAL PERSPECTIVE WITH THE CORRECT AUDIO PERSPECTIVE.

TITLE

CAMERA CONSCIOUS: 90^0 ANGLE. YOU MUST TRAIN YOUR PERFORMERS TO PRESENT THEIR FACES AT THE PROPER ANGLE TO THE CAMERA LENS. ALTHOUGH IT'S A BIT OF AN EXAGGERATION, IT'S HELPFUL IF YOU TELL YOUR PERFORMERS THAT THEY SHOULD PRESENT THE VERTICAL PLANE OF THEIR FACES AT A 90^0 ANGLE TO THE AXIS OF THE CAMERA LENS, AS SHOWN IN THIS DRAWING,

144. DRAWING, 90^0

145. CU, CARROL O'CONNOR

AND IN THIS OFF-THE-AIR SHOT OF ARCHIE BUNKER.

146. DRAWING, 45^0

PERFORMERS WHO PRESENT THEIR FACES TO THE CAMERA AT 45^0 OR MORE PREVENT THE VIEWERS FROM READING THEIR FACES. TELL YOUR PERFORMERS THAT THERE'S NO INFORMATION ON

147. CU, TOP OF HEAD, "AFTER THE FALL"

THE TOPS OF THEIR HEADS,

148. 2S, "BROADWAY BURLESQUE"

BACK OF THEIR HEADS, AND VERY LITTLE INFORMATION, EXPRESSION,

149. MS, PROFILE, GREG GANTNER

FEELING, ATTITUDE CAN BE DERIVED FROM A PROFILE SHOT OR A FOREHEAD SHOT.

TITLE

CAMERA CONSCIOUS: CHEAT FOR. TEACH YOUR PERFORMERS TO BE AWARE OF THE LOCATION OF THE CAMERAS ON THE SET, AND OF YOUR MOVEMENT OF THEM, AND DEVELOP THEIR ABILITY TO CHEAT THEIR ADDRESS TO THE ONE THAT IS HOT.

150. MS, CRANE

THE BEGINNING DIRECTOR DOES NOT OFTEN HAVE AN OPPORTUNITY TO USE A SOPHISTICATED CAMERA CRANE LIKE THIS ONE, ON DISPLAY AT A RECENT BROADCASTERS CONVENTION.

151. MS, WOI CAMERA-EICHMEIER — OFTEN THE DIRECTOR WILL WANT TO ARC A CAMERA WHILE IT IS ON THE AIR, AND HE MAY DIRECT HIS TALENT TO FOLLOW THE CAMERA IN HIS ADDRESS. CONVERSELY, THERE WILL BE MANY OCCASIONS WHEN THE DIRECTOR WILL INSTRUCT THE PERFORMERS TO IGNORE CHANGES IN CAMERA LOCATION.

152. CU, FLOOR DOLLY — DURING MY VISIT TO RIA, THE ITALIAN TELEVISION PRODUCTION HEADQUARTERS IN ROME, THIS SPECIALLY DESIGNED AND BUILT CAMERA LOW-BOY WAS DEMONSTRATED WITH GREAT PRIDE TO ME.

153. CU "FRANKLIN" — THE LOW-BOY DOLLY WOULD ENABLE A DIRECTOR TO GET THIS RATHER UNUSUAL UP-ANGLE SHOT OF RICHARD WIDMARK IN THE TELEVISION PRODUCTION OF "FRANKLIN."

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154. MS, BOY-GIRL-CAMERA — HERE YOU SEE TWO TCA STUDENTS IN A DRAMATIC SKETCH CHEATING ADMIRABLY FOR CAMERA 1 AT WOI-TV.

155. CU, 2 MEN — PETER BOYLE (WITH THE BEARD) AND ANOTHER ACTOR CHEAT FOR THE CAMERA IN THE MOVIE "THE CANDIDATE."

156. 3 SHOT — ACTOR JIM OKIE CHEATS FOR THE CAMERA BEFORE TURNING BACK TO ADDRESS HIS WIFE AND DAUGHTER IN A SCENE FROM THE TCA PRODUCTION "DEVIL'S WORKSHOP."

157. MS, BBC, WOMAN-MAN — A BBC ACTOR CHEATS ADMIRABLY FOR THE CAMERA IN THIS SHOT FROM A DRAMATIC PRODUCTION; THE NOVICE TV ACTOR WOULD TURN TO FACE THE ACTRESS--AND PRESENT THE BACK OF HIS HEAD.

158. 2S, "MATTRESS" — IN THIS 2 SHOT FROM CAROL BURNETT'S "ONCE UPON A TIME ON A MATTRESS"

PRODUCTION, YOU WILL NOTE THAT ALTHOUGH THE TWO ACTORS ARE TALKING WITH EACH OTHER, THEY BOTH ROTATE THEMSELVES SLIGHTLY OUTWARD FOR THE CAMERA, A PROCEDURE ALSO COMMONLY FOLLOWED IN STAGE ACTING. ONLY RARELY DO ACTORS FIND IT NECESSARY (USUALLY IN SCENES OF GREAT EMOTIONAL INTENSITY) TO FACE EACH OTHER DIRECTLY--HEAD ON--IN A SCENE.

159. MS, BBC, MAN-GIRL — IN THIS SHOT FROM A BBC PRODUCTION, NOTICE HOW THE MAN IS CHEATING FOR THE CAMERA. ALTHOUGH HE IS TALKING TO THE WOMAN WHO IS BEHIND HIM, HE FEELS NO COMPULSION TO TURN AND LOOK AT HER. IF YOU ARE DIRECTING NOVICE ACTORS, YOU MAY HAVE TO URGE THEM TO RESIST THE TEMPTATION TO TURN AND TALK DIRECTLY TO THE PERSON THEY ARE IN THE SCENE WITH. REMIND THEM THAT IN EVERYDAY LIFE, WE FREQUENTLY CONVERSE WITH EACH OTHER WITHOUT EYEBALL-TO-EYEBALL CONTACT.

160. "BROADWAY BURLESQUE" TITLE — CAMERA CONSCIOUS: TALLY LIGHT Q. TEACH YOUR ACTORS TO DEVELOP THE ABILITY TO TELL WHICH CAMERA IS "HOT" AND "ON THEM" BY USING THEIR FIELDS OF PERIPHERAL VISION TO PICK UP A GLOWING RED TALLY LIGHT.

161. CU, WOI CAMERA TALLY LIGHT

162. MS, BARCUS-BOOK — OCCASIONALLY IN SCENES YOU WILL DIRECT YOUR ACTORS TO TAKE THEIR CUES FOR ACTION FROM THE TALLY LIGHT GOING ON, AS IN THIS PHOTOGRAPH OF PROFESSOR PAUL BARCUS KNOCKING A TEXTBOOK FROM HIS SON'S HANDS. HIS CUE FOR ACTION IN THIS CLOSEUP

PRODUCTION SHOT WAS TO WATCH FOR THE RED TALLY LIGHT GOING ON.

TITLE

CAMERA CONSCIOUS: SWINGING CONE. YOU CAN HELP YOUR PERFORMERS ADDRESS THE CAMERAS IN A 2- OR 3-CAMERA PRODUCTION BY SUGGESTING THEY CONSIDER THE "SWINGING CONE EFFECT" OF THE TELEVISION CAMERAS. YOU, THE DIRECTOR, WILL CONTINUALLY SHIFT, OR SWING, THE PICKUP CONE FROM ONE CAMERA TO THE OTHER CAMERA. EXPLAIN THAT THE ANGLE OF THE PICKUP CONE WILL VARY ACCORDING TO WHAT LENS YOU HAVE UP AT THE MOMENT (OR HAVE ZOOMED TO). TELL YOUR TALENT THAT THEY SHOULD MANIPULATE THEMSELVES LIKE PENDULUMS TO SWING FIRST TOWARD ONE CAMERA AND THEN ANOTHER HOT CAMERA.

163. DRAWING, 2 CAMERAS

164. DRAWING, ONE CAMERA

165. DRAWING, 2 CAMERAS

166.

AS YOU CAN SEE IN THIS DRAWING, ACTOR A ON YOUR LEFT IS TALKING TO ACTOR B ON YOUR RIGHT, AND A IS BEING PICKED UP ON CAMERA 2. ON A PREVIOUSLY-ARRANGED LINE, HE WILL "PENDULUM" OR TURN AND CROSS DOWN TO CAMERA 1 FOR HIS NEW "NOSE" POSITION. ACTOR B WILL ALSO TURN AND CHEAT TOWARD CAMERA 1 WHICH WILL PICK UP THE TWO OF THEM. CAMERAS 1 AND 2 WILL ARC TOWARD THE CENTER AS SHOWN, OR UP TOWARD THE STAGE LINE AS NOT SHOWN. NOTICE THE DOTTED STAGE LINE, RUNNING BETWEEN THE TWO ACTORS. YOU WILL RECALL THAT NORMALLY YOU WOULD NOT ARC YOUR CAMERAS UPSTAGE PAST THIS LINE. HOWEVER, IF

YOU WERE ON THE AIR AND WISHED TO SHOW THE VIOLATION OF THE STAGE LINE, AND TO JUSTIFY THE REVERSAL OF SCREEN IMAGE OF THE CHARACTERS, YOU WOULD MOVE PAST THE STAGE LINE. MOREOVER, YOU WILL RECALL THAT IF YOU HAVE CAMERAS 1 AND 2 BOTH AT THE STAGE LINE, EACH WILL PHOTOGRAPH THE OTHER. YOU WILL RECALL THAT STAGE LINE CONSTANTLY SHIFTS AS THE PERFORMERS MOVE AND RELATE TO EACH OTHER, THAT IT ALWAYS RUNS THROUGH THE TWO OF THEM. BE SURE TO TELL YOUR PERFORMERS ABOUT YOUR USE OF THE STAGE LINE, SINCE IT WILL HELP THEM IN THEIR AWARENESS OF YOUR LOCATION OF THE CAMERAS. BE SURE ALSO TO TELL THEM WHEN AND WHY YOU ARE GOING TO VIOLATE THE STAGE LINE.

35

167. MS. FERENSEH-GIRL-CAMERA — IN THIS TYPICAL DEMONSTRATION AT A NATIONAL BROADCASTING CONVENTION, THE GIRL ADDRESSED THE CAMERA IN YOUR RIGHT FOREGROUND. A FEW SECONDS LATER SHE PIVOTED TO ADDRESS CAMERA 1 OUT OF FRAME ON YOUR LEFT.

168. 90^{o} PLAN — 90^{o} CHANGE OF CAMERA ADDRESS. THE 90^{o} CHANGE OF CAMERA ADDRESS IS USED WHEN THE DIRECTOR WISHES TO GET A CHANCE OF SCENERY BACKGROUND, OR WISHES TO ISOLATE ONE PERFORMER FROM THE GROUP. IN THIS DRAWING THE DIRECTOR HAS A THREE SHOT ON CAMERA 2 AT THE BOTTOM RIGHT OF THE DRAWING. THE MIDDLE GIRL THEN ADVANCES TOWARD CAMERA 2 AND SWINGS 90^{o} TO

ADDRESS CAMERA 1. THE DIRECTOR TAKES TO CAMERA 1 AND THEN HAS AN ISOLATED SHOT, WITH THE POSSIBILITY OF A DIFFERENT BACKGROUND. YOU WILL FIND THAT THE 90° CHANGE OF CAMERA ADDRESS IS A BIT AWKWARD FOR THE NOVICE PERFORMER.

169. LS, ITA-THREE CAMERAS — IN THIS SHOT OF THE BRITISH STUDIO SETUP FOR "UPSTAIRS-DOWNSTAIRS," YOU WILL NOTICE FOUR CAMERAS. THE TWO DOWN-STAGE CAMERAS ARE EQUIPPED WITH TV SET TELEPROMPTERS. THE ONE IN THE MIDDLE UPPER LEFT IS TURNED AWAY TOWARD A DISPLAY, AND THE ONE IN THE LOWER RIGHT HAS NO TELEPROMPTER MOUNTED ON IT. IN A MULTI-CAMERA PRODUCTION, SUCH AS THIS, THE DIRECTOR CAN PICK UP AN ACTOR IN ALMOST ANY POSITION, AND THERE'S NO LONGER ANY NECESSITY FOR THE DIRECTOR TO TEACH HIS PERFORMERS THE "SWINGING CONE EFFECT." IN THIS HAPPY SITUATION TECHNOLOGY DOES NOT INTERFERE WITH THE CAST AND DIRECTOR'S FULL FOCUS OF ATTENTION ON INTERPRETATION, CHARACTER RELATIONSHIPS, DRAMATIC INTENSITY, PACE, ETC.

TITLE

170. MS, BBC, 2 CAMERAS, 2 ACTORS — CAMERA--LET IT COME TO YOU. NORMALLY YOU WILL INSTRUCT YOUR PERFORMERS TO LET THE CAMERA COME TO THEM AND FOLLOW THEM AS THEY MOVE ABOUT. OCCASIONALLY YOU MAY DIRECT YOUR PERFORMERS TO WALK DIRECTLY TOWARD ONE OF YOUR CAMERAS, AS IN THIS TCA PRODUCTION OF "BROADWAY BURLESQUE." THE PROBLEM

171. MS, WOI CAMERA, MAUREEN MEYER

172. MS, 3 GIRLS, BACKS

WITH HAVING PERFORMERS WALK TOWARD THE CAMERAS IS THAT THEY FREQUENTLY WILL WALK OUT OF THE LIGHTED AREA. IN ANOTHER SCENE FROM "BROADWAY BURLESQUE" YOU CAN SEE THAT IF THESE THREE GIRLS WERE TO ADVANCE TOWARD EITHER OF THE TWO CAMERAS, THEY WOULD WALK OUT OF THE HOT AREA AND THE DIRECTOR WOULD GET A POORLY ILLUMINATED PICTURE.

TITLE

CAMERA CONSCIOUS: DEPTH OF FIELD. THERE MAY BE OCCASIONS WHEN YOU WOULD WANT TO INSTRUCT YOUR PERFORMERS ABOUT THE "DEPTH OF FIELD" EFFECT OF THE TELEVISION CAMERA LENSES.

173. PHOTO-DRAWING, F3.6

IN SOME GROUP SHOTS IT MAY BE IMPORTANT FOR YOU TO HAVE ALL OF YOUR TALENT IN FOCUS, IN WHICH CASE YOU'LL HAVE TO INSTRUCT THE TALENT TO GET CLOSER TOGETHER SO THEY'LL BE IN THE SAME FOCAL PLANE, OR YOU'LL HAVE TO REBLOCK THEM SO THAT THEY WILL BE IN THE SAME FOCAL PLANE. YOU WILL NOTICE IN THE PHOTOGRAPH THAT ONLY THE THREE MIDDLE GIRLS ARE IN FOCUS, AND THAT THE FRONT AND REAR GIRLS ARE OUT OF FOCUS. NOTICE ALSO THAT THE DIAPHRAGM OF THE CAMERA IS WIDE OPEN AT F3.6.

174. PHOTO-DRAWING, F16

IN THIS SECOND PHOTOGRAPH YOU'LL NOTICE THAT ALL FIVE GIRLS ARE IN FOCUS, THAT THE DEPTH OF FIELD HAS BEEN INCREASED IN ACTUAL FOOTAGE, AND THAT THE DIRECTOR HAS CLOSED DOWN HIS DIAPHRAGM TO F16 (AND AT THE SAME TIME, PRESUMABLY, HAD TO INCREASE HIS STUDIO LEVEL OF ILLUMINATION).

THERE MAY BE OCCASIONS WHEN YOU'LL WANT TO TELL YOUR PERFORMERS NOT TO WORRY ABOUT BEING IN FOCUS BECAUSE YOU HAVE ZOOMED IN TO A WIDE-ANGLE LENS, OR RACKED OVER TO ONE, AND THAT EVERYBODY IN THE GROUP SHOT WILL BE IN FOCUS. I SHOT THIS NON-TELEVISION SHOT OF THE WILSON FAMILY AT DINNER WITH MY CANON 28MM, WIDE-ANGLE LENS. SEVEN OF THE NINE PEOPLE AT THE TABLE ARE IN FOCUS.

175. LS. WILSON FAMILY

TITLE

CAMERA CONSCIOUS: "GLASS SANDWICH". ANOTHER ASPECT OF THE DEPTH OF FIELD PHENOMENON OCCURS WHEN YOU ARE DIRECTING A SINGLE PERFORMER. YOU CAN HELP YOUR PERFORMERS AVOID DISTORTION OF ARMS AND LEGS IF YOU WILL SUGGEST TO THEM THAT THEY THINK OF THEMSELVES AS PERFORMING IN A GLASS SANDWICH.

176. PLAN. DRAWING

177. DRAWING ELEVATION

REMIND YOUR PERFORMERS THAT THE SANDWHICH FACES THE CAMERA AT ALL TIMES, AND WILL ROTATE AS THE CAMERAS ARC OR TRUCK IN RELATION TO THE PERFORMER.

178. 3S. PANTOMIMISTS

REMIND YOUR PERFORMERS THAT THEY CAN TURN OR ROTATE WITHIN THE SANDWICH, BUT THAT GESTURES SHOULD BE MADE WITHIN THE IMAGINARY GLASS PLATES, AS IN THIS SHOT OF THE STRIPPER WITH THE TOY TRUMPET,

179. MS. TRUMPET STRIPPER

OR THIS SHOT OF THREE PANTOMIMISTS.

180. 3S. GIRL, 2 MEN. "ACE"

IF THE PERFORMERS BREAK THROUGH THE IMAGINARY PLATE OF GLASS, AND GESTURE DIRECTLY TOWARD THE CAMERA, YOU HAVE LENS

181. MS. TOM HOTCHKISS, ARM

DISTORTION OF THE APPENDAGE, AS SHOWN IN THIS SHOT. TELL YOUR TALENT THAT THE DISTORTION IS GREATER WHEN THEY ARE CLOSER TO THE CAMERA, AND YOU HAVE ZOOMED IN (OR RACKED OVER) TO A WIDE-ANGLE LENS.

	TITLE
182.	CARTOON, EYE-LENS
183.	MS, PAUL COMER
184.	KCCI WEATHER GIRL
185.	MS, ICA MONITOR, GIRL
186.	CU, RED-HEADED GIRL
187.	CU, CHRISTOPHER PLUMMER

EYE-TO-LENS: PRESENTATIONAL. NORMALLY YOU WILL INSTRUCT YOUR ACTORS NEVER TO LOOK DIRECTLY INTO THE LENS. EXCEPT IN EDITORIALS IN NEWSPROGRAMS, IN WEATHER PROGRAMS, AND IN MOST DEMONSTRATION AND INSTRUCTIONAL PROGRAMS, AND IN MOST NON-DRAMATIC COMMERCIALS, THE PRESENTER SPEAKS DIRECTLY TO THE AUDIENCE-CAMERA LENS. IF YOU'RE WORKING WITH THE OLDER CURRENT CAMERAS, BE SURE YOU TELL YOUR TALENT WHICH LENS IS THE TAKING LENS. THEY VARY FROM CAMERA MANUFACTURER TO ANOTHER. WITH THE NEWER SINGLE-LENS ZOOM CAMERAS, OF COURSE, YOUR PERFORMERS WILL HAVE NO PROBLEM.

IN SOME DRAMATIC PROGRAMS, YOU WILL WANT YOUR ACTORS TO TURN FROM THE DRAMATIC SCENE TO DIRECTLY ADDRESS THE CAMERA-LENS-AUDIENCE. DIRECTORS OFTEN INSTRUCT THEIR ACTORS TO DELIVER ASIDES AND SOLILOQUIES DIRECTLY TO THE LENS. YOU WILL RECALL THAT CHRISTOPHER PLUMMER, IN THE TELEVISION PRODUCTION

OF ARTHUR MILLER'S "AFTER THE FALL," PERIODICALLY LOOKED DIRECTLY INTO THE LENS TO SPEAK WITH THE AUDIENCE.

188. ECU, TCA GIRL — IF YOU'RE DIRECTING SINGERS IN THEIR PERFORMANCES, YOU WILL QUITE COMMONLY INSTRUCT THEM TO USE EYE-TO-LENS CONTACT, AS IN THIS SHOT FROM THE TCA PRODUCTION, "BROADWAY BURLESQUE."

TITLE — CAMERA CONSCIOUS: STUDIO FOCUS. ANOTHER CONCEPT THAT WILL BE HELPFUL TO YOU IN WORKING WITH PERFORMERS TO GET THEM TO CHEAT FOR THE CAMERAS IS TO URGE THEM TO USE THE STUDIO FOCUS, OR STUDIO STARE. NOVICE PERFORMERS HAVE A RATHER COMMON TENDENCY TO LOOK DOWN AT THE STUDIO FLOOR, AND UNTIL TELEVISION PRODUCTION BREAKS AWAY FROM THE HEAVY PEDESTAL CAMERA, WHICH CAMERA PERSONS NORMALLY ADJUST TO SHOOT AT ABOUT 5 FEET IN HEIGHT FROM THE STUDIO FLOOR, DIRECTORS WILL HAVE A PROBLEM COACHING PERFORMERS TO ALLOW THEMSELVES TO BE PROPERLY PHOTOGRAPHED. IN THE FUTURE WE WILL SEE MORE STUDIO USE OF THE CURRENT PORTABLE NEWS CAMERAS.

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189. STUDIO PORTABLE CAMERA

190. CU, THERESA SWALWELL — URGE YOUR ACTORS TO PICK OUT SOME OBJECT IN THE STUDIO THAT IS 10 OR 12 FEET UP FROM THE FLOOR, AND TO ADDRESS IT SO THAT THE LIGHTS WILL CATCH THE PERFORMER'S EYES AND FACE.

191. STARE PLAN — IN THIS DRAWING YOU WILL OBSERVE THAT THE TALENT HAS A CHOICE OF LOOKING AT THE SPOT LIGHT TO THE LEFT, OR THE FLOOD TO THE

RIGHT. THE GRID BAR ON THE EXTREME LEFT AND THE FLOOD ON THE EXTREME RIGHT ARE NOT SUITABLE POINTS FOR THE ACTOR TO FOCUS ON BECAUSE THE ANGLE OF TURNAWAY FROM THE CAMERA IN THE CENTER IS TOO EXTREME.

192. CU, MAN-GLASSES — HERE'S AN EFFECTIVE STUDIO STARE SHOT FROM THE TV SERIES "POLICE STORY", AND ANOTHER EFFECTIVE USE OF THE STUDIO

193. ECU, THERESA SWALWELL — STARE BY AN ACTRESS IN TCA's "DEVIL'S WORKSHOP." FOR SOME UNKNOWN REASON NOVICE ACTORS IN TELEPHONE CONVERSATION HAVE A TENDENCY TO WANT TO LOOK DOWN AT THE MOUTHPIECE.

194. MS, BARCUS, ED — DISCOURAGE THIS. HOW DO YOU TEACH ACTORS TO USE THE STUDIO STARE? DON'T JUST TELL THEM TO LOOK UP, TELL THEM TO FIND SOMETHING SPECIFIC TO LOOK AT SO THAT THEY WILL LOOK MORE

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195. 2S, MEN — "IN FOCUS", AS IN THIS SHOT FROM "POLICE STORY."

196. 2S, "MATTRESS" — IN THIS MUSICAL-COMEDY-FACE FRONT SHOT FROM "ONCE UPON A TIME ON A MATTRESS" THE MALE SINGER IS LOOKING A BIT TOO FAR OFF TO HIS LEFT.

TITLE — CAMERA CONSCIOUS: CHIN LEAD. IF YOU'RE STILL HAVING PROBLEMS WITH YOUR PERFORMERS PRESENTING THEIR FACES PROPERLY BEFORE THE CAMERA, YOU MIGHT TRY THE DIRECTIVE "LEAD WITH YOUR CHIN."

197. MS, CAROL CHANNING — CAROL CHANNING SEEMS TO HABITUALLY LEAD WITH HER CHIN, REGARDLESS OF THE MEDIUM SHE IS PERFORMING IN.

198. CU, ROBERT REDFORD

199. CU, EARL JONES

200. OS, BALD HEAD

ROBERT REDFORD, HOWEVER, DOES NOT USUALLY DISPLAY THIS PERFORMANCE TRAIT.

OF COURSE, THERE ARE MANY INSTANCES IN WHICH IT IS UNWISE, UNNATURAL, AND UNDESIRABLE FOR PERFORMERS TO TURN THEIR FACES, LIKE WEATHER VANES, ALWAYS TO THE CAMERAS. DRAMATIC ACTION AND BLOCKING WILL FREQUENTLY DICTATE THE CONTRARY. IN THIS SHOT, EARL JONES CRADLES THE BOY IN HIS ARMS, AND PRESENTS THE TOP OF HIS HEAD TO THE CAMERA. AS A GENERAL RULE, HOWEVER, ESPECIALLY WITH NOVICE PERFORMERS, IT IS DESIRABLE TO REMIND THEM THAT "THERE IS NO INFORMATION ON THE TOP OF YOUR HEAD, THERE'S NO INFORMATION ON YOUR FOREHEAD, AND YOU SHOULD LEAD WITH YOUR CHIN SO THAT I CAN CATCH YOUR WONDERFULLY EXPRESSIVE AND INTERESTING FACE."

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TITLE

CAMERA CONSCIOUS: ACTING FOR THE FRAME. YOU CAN GET MUCH MORE REWARDING PERFORMANCES FROM YOUR TALENT IF YOU INSTRUCT THEM ON THE PECULIARITIES OF PERFORMING FOR THE 3 X 4 ASPECT RATIO, SMALL-SIZE SCREEN.

201. 3 X 4 DRAWING

PROJECTED OR WALL TELEVISION MAY NEGATE, IN THE NEXT 5 YEARS, MUCH OF WHAT FOLLOWS, BUT THE 3 X 4 ASPECT RATIO OF THE TV SCREEN WILL PROBABLY BE WITH US INDEFINITELY, REGARDLESS OF THE SIZE OF THE PICTURE. SO THE IMAGE PRESENTED TO THE TV VIEWER WILL ALWAYS BE THREE UNITS HIGH BY FOUR UNITS WIDE.

THIS COULD BE 3 x 4 INCHES, OR 6 x 8 INCHES, OR 9 x 12 INCHES, OR 12 x 16 INCHES, ETC. THE AREA BEING PHOTOGRAPHED WILL ALSO BE IN THE 3 x 4 ASPECT RATIO. THE SET MAY BE CONSIDERABLY LARGER, AND THE CAMERAS MAY PAN OVER IT, BUT THEIR FIELD OF VIEW WILL ALWAYS BE 3 x 4 IN PROPORTION. WHAT THE DIRECTOR AND HIS PERFORMERS DO WITHIN THIX 3 x 4 FRAMEWORK IS IMPORTANT, AND SOMETIMES FRUSTRATING FOR BOTH. CONSIDER THE FOLLOWING:

TITLE

DIAGONAL POSITION. THE ARRANGEMENT OF LINES, PROPS, HEADS, OR BODIES WITHIN THE TV FRAME IS USUALLY VISUALLY MORE REWARDING IN A DIAGONAL POSITION THAN IN A HORIZONTAL POSITION.

202. MS, HERNSTADT, OKIE

203. CU, "FRANKLIN"

THE DIAGONAL LINE IS MORE DYNAMIC, INTERESTING, AND ARRESTING VISUALLY, THAN IS THE HORIZONTAL LINE, WHICH HAS A CONNOTATION OF REPOSE, TRANQUILITY, DORMANCY, SERENITY.

204. 2S, "POLICE STORY"

205. 2 MEN, LOOKING AT EACH OTHER

THE DIAGONAL LINE SUGGESTS ACTION, MOVEMENT, A STATE OF UNREST, AND INVITES THE EYE TO MOVE WITHIN THE FRAME.

TITLE

FRAME: TOO MUCH SPACE? TOO MUCH SPACE BETWEEN ACTORS OR PERFORMERS SURROUNDED BY THE FILM OR TELEVISION FRAME HAS A TENDENCY TO BE VISUALLY DISTRACTING, AS IN THIS PUBLICITY SHOT OF THE BBC'S PRODUCTION OF VICTORIA REGINA.

206. MS, MEYER, SCATES

UN UNFORTUNATE SHOT IN ONE OF OUR OWN TCA PRODUCTIONS WITH

TOO MUCH EMPTY SPACE BETWEEN THE ACTORS. WHAT IS A COMFORTABLE ACTING (OR SOCIAL) DISTANCE BETWEEN TWO PEOPLE IN NORTH AMERICA IS USUALLY NOT SATISFACTORY FOR THE TELEVISION FRAME. OUR CULTURE FORBIDS THAT WE GET TOO CLOSE TO ONE ANOTHER. THE CULTURES OF ITALY, MOST SOUTH AMERICAN COUNTRIES, AND SOME ASIAN COUNTRIES DEMAND THAT PEOPLE IN SOCIAL INTERCOURSE GET MUCH CLOSER TO EACH OTHER THAN THEY DO IN THE UNITED STATES. SO AMERICAN ACTORS HAVE A SOCIALLY-BRED RESTRAINT THAT PREVENTS THEM FROM ACTING EFFECTIVELY WITHIN THE CONSTRAINTS OF THE TELEVISION FRAME.

44 TITLE

MAINTAIN FRAME BALANCE: IN ORDER FOR YOU TO MAINTAIN A PROPER BALANCE OF PERFORMERS WITHIN THE 3 X 4 ASPECT RATIO FRAME, YOU WILL OFTEN HAVE TO DIRECT YOUR PERFORMERS TO USE ARTIFICIAL MEANS OF EVALUATING THEMSELVES WITHIN THE FRAME SO THAT THEY CAN BE PROPERLY SHOT WITH A FELLOW PERFORMER.

207. CU, GIRL'S BOTTOM — DIRECTOR JEFFERY HAYDEN HAS GIVEN THIS ACTRESS A CUSHION TO SIT ON SO THAT HE COULD GET AN

208. OS — OVER-THE-SHOULDER SHOT WITH THE ACTRESS'S HEAD UP HIGHER IN THE FRAME THAN IT HAD BEEN BEFORE.

209. LS, PROJECTED IMAGE — HAYDEN MADE HIS VISUAL ADJUSTMENTS LOOKING AT THE ADVENT PROJECTED IMAGE, AND EXPLAINING TO MEMBERS OF HIS AUDIENCE HIS REASON FOR MAKING THE CHANGE.

210. CU, 3 BOXES — THE MOLE RICHARDSON LIGHTING CO. SELLS EXPENSIVE CRAFTED APPLE BOXES FOR ELEVATING SHORT ACTORS TO THE PROPER HEIGHT FOR FILMING OR TELEVISION.

211. CU, TOM SMITH'S FEET — YOU WILL RECALL THAT THE FILM ACTOR ALAN LADD WAS ALMOST INVARIABLY SHORTER THAN HIS LEADING LADIES, AND HABITUALLY HAD TO USE A COKE CRATE OR APPLE BOX TO ELEVATE HIM TO THE PROPER MASCULINE-VISUAL HEIGHT WITHIN THE FRAME IN SCENES WITH BOTH WOMEN AND MEN.

TITLE — DRESS THE FRAME. AS A DIRECTOR YOU WILL HAVE TO TEACH

212. GREG GANTNER, CARD — YOUR PERFORMERS HOW TO POSITION THEMSELVES PRECISELY WITHIN THE FRAME, LEANING IN OR OUT OF FRAME AT YOUR REQUEST.

45

213. MS, 3 ACTORS, HAYDEN — DIRECTOR JEFFERY HAYDEN SPENT ALMOST TEN MINUTES GETTING THIS ACTRESS IN THE CENTER TO MAKE A PROPER ENTRANCE INTO THE SCENE FROM UPSTAGE SO THAT SHE DRESSED THE FRAME EXACTLY AS HE WANTED IT.

214. MS, HOME EC — ISU FILM UNIT, DIRECTOR-CAMERMAN, TOM SMITH, SPENT SOME TEN MINUTES REHEARSING THE MODEL AND THE DEMONSTRATOR IN THIS HOME ECONOMICS SERIES OF FILMS ON SEWING. WATCHING

215. MS, TOM, VIEWFINDER — THROUGH THE VIEWFINDER, TOM REHEARSED THE SCENE SEVERAL TIMES, DIRECTING THE MODEL AND THE DEMONSTRATOR TO TURN, PIVOT AND REPOSITION THE MEASURING TAPE IN ORDER TO DRESS THE FRAME FOR THE BEST POSSIBLE VISUAL EFFECT.

216. MS, SUPER, MAN

ON OCCASIONS YOU WILL DIRECT YOUR PERFORMERS TO MOVE STAGE RIGHT, OR LEFT, SO THAT YOU CAN GET AN EFFECTIVE SUPER SHOT OF THE SAME PERFORMER IN THE OTHER ONE HALF OF THE FRAME. MORE OFTEN, HOWEVER, YOUR DIRECTING WILL GO TO THE CAMERAPERSONS, TO "FRAME RIGHT, OR FRAME LEFT, FOR SUPER." YOUR PERFORMERS CAN ASSIST YOU IN THE PROCESS BY RESTRICTING THEIR MOVEMENTS, ESPECIALLY IN CLOSEUP SHOTS.

217. CU, PROFILE-"FRANKLIN"

IN SOME PRODUCTIONS, YOU MAY HAVE TO INSTRUCT YOUR ACTORS TO ADDRESS AN IMAGINARY CHARACTER OUT OF THE FRAME WHEN THAT PERSON IS NOT ACTUALLY PRESENT IN THE STUDIO. THIS SITUATION PRESENTS DIFFICULTIES FOR SOME ACTORS WHO ARE USED TO HAVING ANOTHER CHARACTER TO "PLAY AGAINST."

TITLE

FRAME: CHROMA-KEY INSERT. IN SOME PRODUCTIONS YOU MAY SUPER IN A SECOND CHARACTER FROM ANOTHER PART OF THE STUIDO, OR FROM VIDEO TAPE, OR YOU MAY CHROMA-KEY THE SECOND PERSON INTO YOUR FRAME IN THE CONTROL ROOM.

218. CU, SUPER, MAN-WOMAN

YOU WILL RECALL THAT IN THE ARTHUR MILLER ADAPTATION OF "AFTER THE FALL" FOR TELEVISION, THE DIRECTOR HAD NUMEROUS SCENES IN WHICH THE LEADING ACTOR, CHRISTOPHER PLUMMER, REMINISCED DIRECTLY TO THE AUDIENCE. THEN IN A TELEVISION CONVENTION, HE WOULD REVIEW A SCENE IN THE PAST WITH ANOTHER PERSON, LOOKING TOWARD THAT PART OF THE FRAME INTO WHICH THE

219. MS, SUPER — DIRECTOR WOULD SUPER OR CHROMA-KEY THE SECOND PERSON. HERE PLUMMER REMEMBERS THE HOSPITAL SCENE WITH HIS BROTHER AND DYING FATHER AND LOOKS TO THE LOWER RIGHT OF THE FRAME AS THE DIRECTOR SUPERS IN THE SCENE.

TITLE — FRAME LIMITS THE NUMBER OF ACTORS. FILM ALLOWS FOR CASTS OF THOUSANDS IN CECILE B. DE MILLE-TYPE PRODUCTIONS WITH LARGER-THAN-LIFE MOVING IMAGES ON THE SCREEN, BUT SMALL-SCREEN TELEVISION LIMITS THE NUMBER OF ACTORS THAT CAN BE EFFECTIVELY SHOT IN A SCENE, UNLESS YOU DELIBERATELY WANT

220. BBC, 4S — A MOB EFFECT. SMALL-SCREEN TELEVISION CAN USUALLY ACCOMMODATE ONLY ABOUT FOUR OR FIVE CHARACTERS, AS IN THIS SHOT

221. MS, TCA — FROM A BBC PRODUCTION. THIS SHOT FROM A STUDENT TELE. ARTS PRODUCTION HAS ABOUT AS MANY BODIES AS YOU CAN CROWD INTO A

222. LS, WEST-SIDE — MEDIUM SHOT. CONTRAST THIS TO THE 35 ACTORS IN THIS WEST-SIDE STORY STAGE PRESENTATION DONE BY THE STUDENTS AT IOWA

223. 4S — STATE UNIVERSITY. MORE TYPICAL OF TELEVISION IS THIS MEDIUM SHOT OF FOUR CHARACTERS. NOTICE THAT THE DIRECTOR HAS CHEATED RATHER CLEVERLY BY LINING THEM UP IN A DEPTH SEQUENCE WITH THE MAN IN THE HOSPITAL BED IN THE FOREGROUND AND THE MAN IN BLUE FARTHEST AWAY FROM THE CAMERA.

224. CU, 2 GIRLS-EYE — COMMERCIALS ALSO SEEM TO BE MORE EFFECTIVE WHEN THE NUMBER OF BODIES OR FACES WITHIN THE FRAME IS RESTRICTED.

225. MULTI-SCREEN

MULTI-SCREEN SHOTS, SO EFFECTIVE IN PROJECTED LARGER-THAN-LIFE FILM PRODUCTIONS, LOSE SOMETHING OF THEIR IMPACT ON SMALL-SCREEN TELEVISION WHEN THE MULTIPLE IMAGES ARE SO REDUCED IN SIZE.

TITLE

CAMERA CONSCIOUS: MOVE IN DEPTH. AS A DIRECTOR YOU WILL UNDERSTAND THE NECESSITY OF BLOCKING YOUR PERFORMERS IN A DEPTH PATTERN OF UP AND DOWN WITH RESPECT TO THE CAMERA, BUT THE MAJORITY OF YOUR PERFORMERS ARE RELFEXIVELY TRAINED TO MOVE IN A WIDTH PATTERN THAT THEY HAVE INHERITED FROM THEIR EXPOSURE TO AND EXPERIENCE WITH THEATRE BLOCKING.

48

226. ZETTL DRAWING

AS PROFESSOR HERB ZETTL POINTS OUT IN HIS EXCELLENT BOOK SIGHT, SOUND, MOTION: APPLIED MEDIA AESTHETICS, DIRECTING PERFORMERS TO MOVE IN A LATERAL PATTERN IS USUALLY PREFERED IN BOTH THEATRE AND WIDE-SCREEN FILM.

227. BOX DRAWING

ZETTL ALSO CONTENDS THAT DIRECTORS IN THEATRE AND FILM ALSO BLOCK MORE DIAGONAL ACTION, IN ADDITION TO THE LATERAL ACTION, THAN THEY DO UPSTAGE-DOWNSTAGE MOVEMENT.

228. Z-AXIS DRAWING

ZETTL CONTENDS THAT THE TELEVISION DIRECTOR MUST BLOCK HIS ACTION ALONG THE Z-AXIS, OR UPSTAGE-DOWNSTAGE LINE. ZETTL REMINDS HIS STUDENTS THAT THE TELEVISION SCREEN, WITH ITS LIMITED PICTURE FIELD, CANNOT TOLERATE EVEN MODERATE LATERAL

ACTION WITHOUT HAVING THE CAMERA PAN OR TRUCK TO KEEP UP WITH THAT ACTION.

229. 3S, "DEVIL'S WORKSHOP"

230. 3S

231. BBC, 3S

232. MS, BARCUS, ED

233. BALDY LEFT

234. CREWCUT LEFT PROFILE

235. CREWCUT FACING FRONT

236. CREWCUT 3/4 VIEW

237. CREWCUT, BG, OS

238. CREWCUT FOREGROUND

SINCE THE CONTENT OF MANY DRAMATIC SCENES WILL LIMIT THE TRUCKING, ARCING, AND PANNING THAT A DIRECTOR CAN DO, HE MUST BLOCK HIS ACTORS IN A DEPTH PATTERN, AS THE TELE. ARTS STUDENT HAS DONE IN THIS SHOT FROM "DEVIL'S WORKSHOP," OR AS THE PROFESSIONAL DIRECTOR HAS DONE IN THIS SHOT FROM "POLICE STORY," OR IN THE BBC SHOT FROM "HENRY VIII." ANOTHER EXAMPLE FROM THE TCA STUDENT PRODUCTION OF "THE TROPHY" HAS THE ATHLETE SON FACING THE CAMERA WITH FATHER, PAUL BARCUS, UPSTAGE ON THE Z-AXIS.

ZETTL POINTS OUT THAT THE TELEVISION DIRECTOR BLOCKS HIS ACTORS TO LITERALLY WEAVE ALONG THE Z-AXIS IN AN IN-DEPTH PATTERN. HE THEN PRESENTS THIS SEQUENCE IN A SCENE INVOLVING ACTORS A AND B ARGUING. ACTOR A MOVES DOWNSTAGE TO WARD THE CAMERA TO PRESENT HIS PROFILE IN THIS SHOT. THEN B, STILL ARGUING, MOVES DOWN THE Z-AXIS TOWARD THE CAMERA TO PRESENT THIS SHOT, AS HE FACES THE CAMERA IN THE FOREGROUND. CHARACTER B THEN PIVOTS TO PRESENT HIS PROFILE IN THIS SHOT; AND IN THIS SHOT, B PIVOTS AGAIN TO FACE THE CAMERA. AND IN THE FINAL SHOT, A CROSSES TOWARD THE CAMERA TO GIVE THIS SHOT

BEFORE HE EXITS OFF CAMERA.

239. DRAWING-CROWD — IN DIRECTING CROWD SHOTS YOU CAN ACHIEVE A CROWD EFFECT WITHIN THE TELEVISION FRAME BY STAGGERING YOUR ACTORS ALONG THE Z-AXIS. A FEW CHARACTERS WILL FILL YOUR FRAME AS THE RELATIVE SIZE OF THE CHARACTERS WITHIN THE FRAME WILL GIVE AN INDEX TO DEPTH.

TITLE — CAMERA CONSCIOUS: CAMERA EXIT. YOUR PERFORMERS WILL ALSO HAVE INHERITED FROM THE THEATRE A FEELING FOR MAKING STAGE ENTRANCES AND EXITS FROM THE DOWNSTAGE RIGHT OR LEFT POSITIONS. YOU WILL HAVE TO EXPLAIN TO THEM THAT FOR THE TELEVISION FRAME, ENTRANCES AND EXITS ARE USUALLY MORE INTERESTING AND EFFECTIVE WHEN MADE DIAGONALLY ACROSS THE VIEWING FIELD FROM UPSTAGE RIGHT OR LEFT.

50

240. EXIT PLAN — THE MOST EFFECTIVE ENTRANCES AND EXITS ARE OFTEN MADE PAST THE CAMERA.

241. 3S, STRIPPERS — IN THIS 3-SHOT SEQUENCE FROM "BROADWAY BURLESQUE" YOU SEE TWO STRIPTEASE DANCERS MAKING THEIR ENTRANCE, ONE ON EITHER SIDE OF THE CAMERA.

242. 2S, GIRLS — AND IN THIS SHOT, THE CAMERA HAS PANNED RIGHT TO PICK UP THE BLUE STRIPPER, WHO WILL TURN ON REACHING THE PLATFORM TO DO HER BIT. AT THE END OF THE SONG SEQUENCE, EACH DANCER-SINGER MAKES HER EXIT PAST THE CAMERA, THE GIRL IN THE

CENTER BEING THE FIRST TO EXIT.

TITLE

CAMERA CONSCIOUS: SELECTIVE FOCUS. YOUR PERFORMERS CAN HELP YOU IF YOU WILL EXPLAIN TO THEM THE DIRECTORIAL DEVICE OF SELECTIVE FOCUS, OR PULLING FOCUS. EXPLAIN TO THEM THAT YOU CAN INCREASE THE EFFECTIVENESS OF SOME SCENES AND TIGHTEN THE DRAMATIC IMPACT IF YOU MOVE THE VIEWER'S FOCUS OF ATTENTION FROM SOMETHING IN THE FOREGROUND TO SOMETHING IN THE BACKGROUND BY A SHIFT OF CAMERA FOCUS.

243. MS, CLOCK-BLACK

IN SHOTS PREVIOUS TO THIS ONE, THE CAMERA HAD BEEN IN FOCUS ON THE BLACK POLICEMAN. THE PLOT CALLED FOR SOME DRAMATIC ATTENTION TO A BOMB GOING OFF AT 12:00, AND IN THIS SHOT, THE DIRECTOR HAS PULLED FOCUS FROM THE POLICEMAN TO THE CLOCK TO INDICATE THAT THERE ARE ONLY TEN MORE MINUTES LEFT TO SOLVE THE DRAMATIC SITUATION. YOUR ACTORS CAN HELP YOU IN THIS TYPE OF SITUATION BY REMAINING STEADY AS YOU PULL FOCUS FROM THEM TO ANOTHER PERSON OR OBJECT IN THE FOREGROUND OR BACKGROUND. OCCASIONALLY YOU WILL DIRECT THEM TO TURN TOWARD THE PERSON OR OBJECT AS YOU PULL OR RACK FOCUS TO MOVE THE AUDIENCE'S ATTENTION TO A NEW SUBJECT.

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244. 2S, "KING LEAR"

245. 2 PROFILES

TITLE

CAMERA CONSCIOUS: PROP MANIPULATION. CAUTION YOUR ACTORS IN HANDLING PROPS THAT THEY SHOULD MANIPULATE THEM SO AS TO

NOT LET THEM COME BETWEEN THEMSELVES AND THE CAMERA.

246. MS, KENNEDY-PHONE — IN THIS FIST SHOT FROM "SEVEN DAYS IN MAY," THE ACTOR PLAYING THE ROLD OF PRESIDENT KENNEDY HAS OBSCURED PART OF HIS FACE WITH THE TELEPHONE.

247. MS, KENNEDY-PHONE #2 — OR AS IN THIS LATER SEQUENCE, HE HAS LOWERED THE PHONE A BIT TO GIVE A SLIGHTLY BETTER SHOT.

248. CU, GIRL-EXCEDRIN — IN THE DIRECTION OF TALENT FOR COMMERCIALS, IT IS ESPECIALLY IMPORTANT THAT YOU INSTRUCT THEM IN THE PLACEMENT OF PROPS CLOSE TO THEIR FACES, AND IN THE SAME PLANE WITH THEIR FACES.

249. CU, EYES AND BRUSH — IN EXTREME CLOSEUP SHOTS, THE EXACT LOCATION OF THE PROP IN RELATION TO PARTS OF THE FACE IS OFTEN VERY IMPORTANT.

250. MS, SWORD-DRESS — PERFORMER MANIPULATION OF PROPS IS SOMETIMES VERY IMPORTANT IN COMEDY-VARIETY SKETCHES. IN THIS FINAL SCENE FROM TOM HOTCHKISS'S "BROADWAY BURLESQUE," HE HAD THE NELSON EDDY-TYPE MALE DANCER SINGING THE DUET WITH THE JEANETTE MCDONALD-TYPE FEMALE AND DOING A WALTZ TOGETHER. HE DIRECTED THE MALE TO GIVE THE FEMALE AN EMBRACE AND TO ENGAGE HIS SWORD HANDLE IN THE STRAP OF HER DRESS. AFTER THE EMBRACE, THEY RESUMED THEIR DANCING TOGETHER AND THEN SEPARATED FOR THE CAMERAS WHEN SHE DISCOVERED TO HER HORROR THAT SHE HAD BEEN SKEWERED BY HIS SWORD. DURING A HIGH NOTE BY THE FEMALE SINGER, NELSON EDDY SOLVED THE SITUATION BY DRAWING HIS SWORD, AS

IF FROM A SCABBORD, FROM ITS RESTING PLACE. THE COLD STEEL ON HER BREAST MADE THE HIGH C GO UP EVEN HIGHER.

TITLE — CAMERA CONSCIOUS: TV DRAMA = PSYCHOLOGICAL DETAIL.

ANOTHER CONCEPT YOU WILL FIND USEFUL IN ASSISTING THEATRE-ORIENTED ACTORS TO ADAPT TO THE MEDIUM OF TELEVISION IS TO

251. OS, BOXER

252. OS, GIRL'S FACE

REMIND THEM THAT MANY SUCCESSFUL TELEVISION PLAYS DEAL WITH THE INDIVIDUAL AND HIS INNER PSYCHOLOGICAL STRESSES AND CONFLICTS. TELEVISION IS A MEDIUM OF CLOSEUP SHOTS AND LENDS ITSELF WELL TO DETAILS OF CHARACTER.

TELEVISION WRITER PADDY CHEYEFSKY SAYS THAT TELEVISION IS AT ITS BEST WHEN IT FOCUSES ON SMALL DAILY TRAUMAS AND EVENTS, GIVES US DETAILS OF CHARACTER, THE PSYCHOLOGICAL, RATHER THAN THE THEATRICAL, THE EPIC, THE FLAMBOYANT.

53

253. 2S

ARTHUR MILLER'S STAGE PLAY "AFTER THE FALL" WAS MOST EFFECTIVELY ADAPTED FOR THE MEDIUM OF TELEVISION. DIRECTOR, ACTORS CONTRIBUTED TO THE EXPLORATION OF THE RELATIONSHIPS BETWEEN HUMAN BEINGS.

TITLE — MICROPHONE CONSCIOUS. IN ADDITION TO CHEATING TO THE CAMERAS, YOU WILL WANT TO TRAIN YOUR PERFORMERS TO CHEAT FOR THE

254. 2S, PUTTING ON LAVALIERS

TELEVISION MICROPHONES. UNHAPPILY FOR MOST PERFORMERS IN TELEVISION TODAY, MICROPHONE TECHNOLOGY HAS NOT KEPT STEP

WITH SOME OF THE TECHNOLOGICAL ADVANCES IN OTHER AREAS. IN TELEVISION AND IN FILM MANY PERFORMERS ARE STILL CURSED WITH THE USE OF HIDDEN LAVALIER MICROPHONES. ONCE THESE ARE CONCEALED UNDER THE CLOTHING, YOU GET A REASONABLY SATISFACTORY PICKUP EXCEPT WHEN ACTORS EMBRACE EACH OTHER; THEN YOU GET THUMPS AND BUMPS.

255. CU, MICROPHONE CORDS

ACTORS FIND THE TRAILING MICROPHONE-UMBILICAL CORDS TO BE DISTRACTING AND INHIBITING OF FREE MOVEMENT DURING THEIR SCENES.

256. CU, ADVERTISEMENT

DIRECTOR, PERFORMERS, AND AUDIO PERSONS ARE FINDING LIBERATION THROUGH THE INCREASING USE OF THE WIRELESS MICROPHONE SYSTEM,

257. CU, HIP TRANSMITTER

IN WHICH AN FM TRANSMITTER IS HIDDEN IN THE CLOTHING, OR ON THE BODY. A SMALL DYNAMIC MICROPHONE IS USUALLY ATTACHED TO THE CLOTHING IN THE CHEST AREA BY A CLIP. THE VEGA TRANS-

258. CU, TRANSMITTER MIKE-RECEIVER

MITTER IS AT THE BOTTOM OF YOUR SCREEN, THE MICROPHONE IN THE MIDDLE, AND THE FM RECEIVER IS THE SQUARE BOX IN THE BACKGROUND THAT RECEIVES THE SIGNAL FROM THE FM TRANSMITTER AND INTRODUCES IT INTO THE AUDIO BOARD. FM MICROPHONES ARE USED IN ALMOST ALL TELEVISION-FILM SERIES OF DETECTIVE STORIES AND OTHER TELEVISION SERIES. THESE MICROPHONES ALLOW THE DIRECTOR TO DO A GREAT DEAL OF ON-LOCATION SHOOTING. ACTORS ARE NOT INHIBITED BY TRAILING MICROPHONE CORDS. ANY EXTRA-

NEOUS BACKGROUND NOISE CAN BE FILTERED OUT OF THE FINAL FOOTAGE BY HAVING THE ACTORS REDO THEIR DIALOGUE SEQUENCES UNDER STUDIO CONDITIONS. THE ON-LOCATION FOOTAGE IS PROJECTED ON THE SCREEN, AND THE ACTORS REDO THEIR LINES INTO THE STUDIO MICROPHONES. THE ACTORS WATCH THEMSELVES AND LIP-SYNC THEIR DIALOGUE TO THEIR OWN MOVING IMAGES, REPLACING THEIR ORIGINAL DIALOGUE WITH A NEW SOUNDTRACK DEVOID OF THE UNWANTED BACKGROUND NOISES.

259. CU, BATON MIKE — IN VARIETY PROGRAMS YOU MAY WISH TO HAVE SOME OF YOUR SINGER-DANCERS USE A SOMEWHAT LARGER BATON WIRELESS MICROPHONE. THIS HAND-HELD MICROPHONE HAS THE TRANSMITTER IN ITS BASE AND ALLOWS THE PERFORMER A GREAT DEAL OF PHYSICAL MOVEMENT ON THE SET, WITH THE POSSIBILITY OF SINGING OR SPEAKING AT ANY TIME. MOREOVER, CLOTHING DOES NOT HAVE TO BE WORN TO CONCEAL THE TRANSMITTER, SINCE IT IS IN THE BASE OF THE MICROPHONE.

51

TITLE — CHEAT FOR MIKES. WITH THE EXCEPTION OF LAVALIER OR BODY MICROPHONES, YOU WILL HAVE TO INSTRUCT YOUR PERFORMERS TO CHEAT FOR THE MICROPHONES.

260. LS, B&W, BBC BOOM MIKE — IF YOU'RE USING ONE OR MORE BOOM MICROPHONES, YOU'LL HAVE TO TRAIN YOUR PERFORMERS TO DEVELOP A SENSITIVITY FOR BEING AWARE OF THE POSITION AND LOCATION OF THE BOOM MICROPHONE.

261. DRAWING, BOOM

WITH YOUR ENCOURAGEMENT AND HELP THE PERFORMERS CAN DEVELOP THE SENSITIVITY FOR ALWAYS KEEPING THE BOOM MICROPHONE IN FRONT OF THEM AT APPROXIMATELY A 45^{0} ANGLE. IN REHEARSALS YOU CAN SUGGEST THAT THEY EXTEND ONE OF THEIR ARMS IN A HEIL-HITLER 45^{0} ANGLE SALUTE TO TOUCH THE MIKE. THE BOOM OPERATOR WILL KEEP THE MICROPHONE JUST UP AND OUTSIDE OF THE TELEVISION FRAME. AS THE ACTOR MOVES, THE TELEVISION BOOM OPERATOR WILL TELESCOPE THE BOOM ARM IN SO THAT THE MICROPHONE WILL ALWAYS BE THE PROPER DISTANCE FROM THE PERFORMER. HOWEVER, SOME PERFORMERS MOVE TOO RAPIDLY AND OUTDISTANCE THE MICROPHONE WHICH IS THEN PICKING THEIR VOICES UP FROM THE REAR.

56

262. MS, ETV BOOM

JEFF HAYDEN IN HIS REHEARSAL-DEMONSTRATION OF "BLYTHE SPIRIT" USED TWO ELECTRO-VOICE 635 A MICROPHONES (DYNAMIC) ON FISH POLES WITH WALKING OPERATORS.

263. MS, B&W FILM BOOM

FISH POLES FOR MICROPHONES HAVE LONG BEEN USED IN FILM WORK.

264. LOW BOOM, DRAWING

IN ADDITION TO THE OVERHEAD POSITION, THE FISH POLE CAN BE HELD OUT OF FRAME IN A LOW POSITION, AS YOU SEE HERE.

265. MS, ACTORS, FISH POLE, CAMERA

THE CEILING HEIGHT IN THIS HOTEL BALLROOM CONSPIRED AGAINST THE USE OF THE LARGER MICROPHONE BOOM PERAMBULATORS. THE

266. DRAWING

USE OF FISH POLE MICROPHONES ALLOWS FOR A CONSIDERED GREATER SPEED IN MOVEMENT AND FLEXIBILITY OF MICROPHONE LOCATION

THAN DO THE LARGE, CUMBERSOME BOOM PERAMBULATORS.

267. MS, "TROPHY" BOOM — WOI-TV HAS A PERAMBULATOR BOOM FOR MICROPHONES, BUT IN THE 13 YEARS THAT I'VE BEEN HERE, I'VE NEVER SEEN IT USED. TELE. ARTS COMMONLY USES THE NON-TELESCOPING BOOM MICROPHONE IN STUDIO B WHICH ALLOWS FOR MICROPHONE ROTATION, AND THE RAISING OR LOWERING OF THE MICROPHONE OVER THE ACTORS.

268. CU, "DEVIL'S WORKSHOP" HANGING MIKE — IF YOUR PRODUCTION CALLS FOR A LOT OF MICROPHONES ON A NUMBER OF DIFFERENT SETS, SPACE LIMITATIONS MAY CONSPIRE AGAINST YOUR USING ONE OR MORE MICROPHONE BOOMS (AND THE STATION MAY HAVE ONLY ONE!), SO YOU MAY HAVE TO RESORT TO

269. CU, MIKE ON CHAIR — A COMBINATION OF HANGING AND HIDDEN MICROPHONES. YOU WILL HAVE TO DIRECT YOUR ACTORS TO LOCATE THESE AND TO CHEAT TO

270. OS, 3S — THEM. THE MICROPHONE YOU SAW ON THE CHAIR IN THE PREVIOUS SHOT IS BEING USED TO PICK UP THE ACTOR WITH HIS BACK TOWARD

271. CU, HAND MICROPHONE-MATTRESS — YOU. IN A HOSPITAL BED SCENE IN A STUDENT PRODUCTION, THE MICROPHONE WAS HIDDEN UNDER THE MATTRESS

272. 2S, BED — TO PICK UP THE ACTRESS IN THIS SCENE. THE ACTOR HAD NOTHING

273. CU, AL-FLOWER — TO SAY, SO THE MICROPHONE LOCATION WAS PERFECT FOR THE

274. CU, MIKE-FLOWERS — ACTRESS. IN COFFEE TABLE SCENES YOU'LL HAVE TO DIRECT YOUR ACTORS TO CHEAT TOWARD THE MICROPHONE HIDDEN IN THE FLOWERS ON THE TABLE. THE TEMPTATION IS GREAT FOR THEM TO TURN AWAY

FROM THE TABLE MICROPHONE TO ADDRESS AN ACTOR ON ANOTHER PART OF THE SET.

275. CU, BASKET-MIKE

IN DINING TABLE SCENES, MICROPHONES ARE OFTEN HIDDEN BEHIND, OR IN, PROPS. THIS ONE WAS POORLY LOCATED UPSTAGE AWAY FROM THE DIRECTION IN WHICH THE ACTORS WERE SPEAKING.

276. MS, HERNSTADT AND MIKE

ALL OF THE ACTION OCCURRED DOWNSTAGE TOWARD THE CAMERAS, AND ALTHOUGH THE PICKUP WAS SATISFACTORY WITH RESPECT TO VOLUME, THE QUALITY WAS A LITTLE "BOOMY."

277. MLS, BURNETT-"MATTRESS"

IN THIS MEDIUM LONG SHOT OF CAROL BURNETT AT THE END OF "ONCE UPON A TIME ON A MATTRESS," IT WAS NOT POSSIBLE TO USE A BOOM MICROPHONE, SO EITHER A HIDDEN OR A HANGING MICROPHONE WAS USED TO PICK UP HER LINES.

TITLE

278. BOOK TITLE

279. RED DRAWING

280. 3

MICROPHONE CONSCIOUS: PROPERTIES. IT'S PROBABLY ASKING TOO MUCH TO REQUEST THAT YOUR ACTORS LEARN ABOUT MICROPHONE CHARACTERISTICS AND PICKUP PATTERNS.

BUT YOU CAN CASUALLY DROP IN YOUR DIRECTIONS AND COMMENTS THAT SOME MICROPHONES ARE BETTER THAN OTHERS FOR A PARTICULAR APPLICATION. YOU CAN TELL THEM, FOR EXAMPLE, THAT IN A PARTICULAR SCENE, YOU'RE USING A CARDIOID MICROPHONE WITH A HEART-SHAPED PICKUP PATTERN (DRAWING ON YOUR LEFT) SO THEY NEED NOT BE TOO WORRIED ABOUT NOISES IN THE BACKGROUND BEING

PICKED UP AND SPOILING THE EFFECTIVENESS OF THEIR SCENE. IN ANOTHER SCENE YOU MAY HAVE TO CAUTION AN ACTOR TO BE CAREFUL THAT YOU ARE USING A BI-POLAR, FIGURE 8 RIBBON MICROPHONE, (MIDDLE DIAGRAM), AND THAT HE SHOULD NOT WANDER TOO FAR OFF THE PICKUP AXIS, OR AS YOU SEE ON YOUR LEFT, YOU COULD EXPLAIN THAT YOU ARE USING A DYNAMIC NON-DIRECTIONAL MICROPHONE SO THEY DO NOT HAVE TO WORRY ABOUT BEING PICKED UP PROPERLY AS LONG AS THEY ARE CLOSE ENOUGH TO THE MICROPHONE.

TITLE

281. MS, CBC CONTROL ROOM

282. MS, WOI CONTROL ROOM

TITLE

283. MS, SHERRY HOOPES AND?

284. MS, CAMERA-JEFF HAYDEN

285. LS, ADVENT SCREEN

CONTROL ROOM CONSCIOUS. YOUR PERFORMERS CAN HELP YOU A GREAT DEAL IF YOU CAN GET THEM TO REALIZE SOME OF THE LIMITATIONS IMPOSED ON YOU AS YOU STRIVE FOR EXACT AND MINUTE DETAIL IN PICTURE COMPOSITION FROM YOUR CONTROL ROOM POSITION. YOU MUST REQUEST OF THEM TOLERANCE AND INDULGENCE OF THEIR DOMINATION BY THE CONTROL ROOM AS YOU SEEK TO GET THE EXACT ANGLE YOU NEED, THE CORRECT FRAMING AND RELATIONSHIP OF ONE ACTOR TO ANOTHER WITHIN THE FRAME.

CONTROL ROOM CONSCIOUSNESS: CUT 'N' HOLD. TRAIN YOUR PERFORMERS TO RESPOND TO YOUR CALL ON THE PUBLIC ADDRESS SYSTEM DURING REHEARSALS TO "CUT 'N' HOLD." USE THIS DIRECTIVE TO THEM WHEN YOU WANT THEM TO FREEZE IN POSITION AND STAY IN CHARACTER WHILE YOU MAKE ADJUSTMENTS WITH YOUR CAMERA PERSONS. ACTORS HAVE A TENDENCY WHEN INTERRUPTED TO GO OUT OF CHARACTER, AND TO MOVE FROM THEIR POSITION ON THE SET--FORM OF PHYSICAL AND PSYCHOLOGICAL RELEASE.

JEFF HAYDEN REPEATEDLY WOULD ASK HIS "BLYTHE SPIRIT" ACTORS TO FREEZE, OR CUT 'N' HOLD. HE WOULD THEN TURN TO HIS ADVENT PROJECTOR SCREEN AND READJUST HIS ACTORS, EXPLAINING

TO THEM AND TO THE AUDIENCE THE REASONS BEHIND THE CHANGES. THIS, OF COURSE, WAS A VERY UNUSUAL SITUATION. NORMALLY THE DIRECTOR IS IN THE CONTROL ROOM LOOKING AT HIS MONITORS AND DOES NOT EXPLAIN TO EITHER ACTOR NOR VIEWERS IN THE CONTROL ROOM THE REASONS FOR HIS CHANGES. LET ME URGE YOU TO CUE YOUR ACTORS IN WHENEVER POSSIBLE AS TO WHAT YOU'RE DOING AND WHY. THEY OFTEN CAN ASSIST YOU IN REACHING YOUR OBJECTIVES.

TITLE

61

CONTROL ROOM CONSCIOUSNESS = START AND STOP. YOU CAN IMPROVE YOUR RELATIONSHIPS WITH YOUR PERFORMERS IF YOU EXPLAIN TO THEM WHY YOU HAVE STOPPED A SCENE, OR WHY YOU ARE TAKING THE SCENE OVER AGAIN. PERFORMERS, AS A GROUP, ARE UNUSUALLY SENSITIVE, AND ARE APT TO LEAP TO THE CONCLUSION THAT THE SCENE IS BEING DONE OVER AGAIN AS A RESULT OF SOMETHING THEY HAVE DONE IMPERFECTLY. LACKING BOTH THE EXPLANATION OF THE STOP, OR SCENE REPEAT AND ANY DIRECTIVE AS TO WHAT THEY ARE TO DO DIFFERENTLY ON THE NEXT RUN THROUGH, THEY ARE APT TO GROW MORE TENSE AND FRUSTRATED WITH EACH NEW INTERRUPTION. THEREFORE, IT FALLS UPON YOU TO ASSURE YOUR ACTORS THAT THEY ARE DOING BEAUTIFULLY FOR YOU, AND THAT THE REASON FOR THE STOP IS ON YOUR SHOULDERS--THAT YOU WANT YOUR CAMERA-PERSONS TO DO SOMETHING DIFFERENT.

286. MS. HOLLENSBE, ISRAEL

287. CU, WOI TALK-BACK BUTTONS

288. MS, RICK SWALWELL ON SET

289. MS, BOB WEISS

290. GREG HOBSON AND ME

291. CU, TOM SMITH, CAMERA

292. SMITH, DEMONSTRATOR

293. CU, TOM

So use the talk-back button to communicative to your performers and to explain to them, but only briefly, the effects you are trying to achieve. Whenever you can, leave your control room to go out on the set to give directions or suggestions, as Rick Swalwell is doing here in his production of "Devil's Workshop." Too many directors retire to the control room and never come out on the set. In direction there's no substitute for eye-to-eye contact and the friendly pat on the shoulder.

In film the director, or cameraperson, has an advantage over the TV director since he is always at the talent's elbow, and ready to give helpful suggestions.

TITLE

62

Control room conscious: telegraph. Teach your performers to telegraph their intentions to move. Such advance warning will be helpful to both your camerapersons and to you. Explain to your performers that if they're going to sit, rise, or cross, that you and the camera people need some slight visual cue from them in advance so that the camerapersons can tilt up or down, pan or truck with the talent to keep them in frame.

294. 2 DRAWINGS

Too often the seated actor will bolt up from his chair, so that the viewer is presented with a naval shot and no head.

295. CORRECT RISE DRAWING

IN THIS SEQUENCE OF DRAWINGS, WE SEE THAT THE ACTOR HAS LEANED SLIGHTLY FORWARD IN THE UPPER FRAME, ROSE SLOWLY, AND THE CAMERAPERSON STILL HAS HIM IN FRAME IN THE LOWER DRAWING.

TITLE

STUDIO ENVIRONMENT. AS A TELEVISION DIRECTOR YOU WILL WANT TO PROVIDE A STUDIO ENVIRONMENT THAT WILL CONTRIBUTE TO THE PERFORMANCE OF YOUR TALENT, RATHER THAN DETRACT FROM IT.

296. CARTOON

YOU WILL WANT TO RUN A TIGHT, WELL-DISCIPLINED SHIP FREE FROM NOISES FROM CAST AND CREW NOT IN THE SCENE, AND FREE FROM MILLING-ABOUT MOVEMENT DURING THE VIDEOTAPING OF THE

297. LS, BBC, STUDIO

SCENES. REGARDLESS OF THE SIZE OF THE STUDIO AND THE NUMBER IN THE CAST AND CREW, YOU MUST MAINTAIN AN ACOUSTIC AND VISUAL ENVIRONMENT THAT WILL ALLOW YOUR ACTORS TO CONCENTRATE ON THEIR CHARACTERIZATIONS, MOODS, AND RELATIONSHIPS

63

298. LS, TCA, TOM WILHITE, BAND

WITH OTHER CHARACTERS IN THE SCENES. OTHER PERFORMERS--DANCERS, ANNOUNCERS, INTERVIEWERS, DEMONSTRATORS, ETC.--WILL BE GRATEFUL TO YOU FOR NOT ALLOWING EXTANEOUS STIMULI TO BREAK THEIR CONCENTRATION, THEIR SENSE OF TIMING, THEIR RAPPORT WITH OTHER PERFORMERS ON THE SET, AND WITH THE TELEVISION AUDIENCE.

TITLE

299. MS, TCA, TALENT-CAMERA

300. MS, TALENT-MONITOR

301. MLS, BARNES, FLAT

302. MLS, LEFT MONITOR

303. MLS, RIGHT MONITOR

304. CU, MONITOR,

MONITOR FEEDBACK. ONE WAY OF PROVIDING AN EFFECTIVE AND EFFICIENT STUDIO ENVIRONMENT FOR YOUR TALENT TO PERFORM IN IS TO ALWAYS BE SURE THAT ONE OR MORE TELEVISION MONITORS IS IN POSITION TO PROVIDE THEM WITH FEEDBACK ON WHAT THEY'RE DOING. IN REHEARSALS DIRECT YOUR PERFORMERS' ATTENTION TO THE STUDIO MONITOR WHENEVER YOU THINK IT WILL BE HELPFUL FOR THEM TO BE AWARE OF THE TYPE OF SHOT YOU HAVE PUNCHED UP AT THAT PARTICULAR MOMENT. DURING THE ACTUAL VIDEOTAPING, YOU MAY WISH TO TURN THE MONITORS AWAY FROM YOUR PERFORMERS IF YOU, OR THEY, THINK THE PICTURES MAY BE DISTRACTING. IN TELEVISION DEMONSTRATIONS AND INSTRUCTIONAL TELEVISION LESSONS, YOU SHOULD HAVE THE TELEVISION MONITOR ON EITHER SIDE OF THE SET SO THE DEMONSTRATOR, OR INSTRUCTOR, CAN CHECK ONE REGARDLESS OF HIS POSITION ON THE SET. YOUR FLOOR DIRECTOR, OF COURSE, HAS THE ONUS ON HIM/HER TO ALWAYS BE SURE THAT A MONITOR IS WITHIN AN EASY VIEWING DISTANCE AND ANGLE OF THE PERFORMER. HOWEVER, THEY DO GOOF, AND YOU SHOULD CHECK UP ON THEM. NEVER ALLOW YOURSELF TO BE TRAPPED BY A MONITOR LOCATION IN WHICH THE PERFORMER HAS TO TURN A 180^{o} ANGLE TO LOOK OVER HIS SHOULDER AT THE MONITOR. PULL UP A SECOND MONITOR SO THAT HE'LL HAVE TO SHIFT HIS EYES ONLY A FEW DEGREES TO CATCH THE CLOSEUP SHOT YOU HAVE OF HIS

DEMONSTRATION, OR DRAG THE OTHER MONITOR CLEAR ACROSS THE

305. LS, ITA — STUDIO FLOOR TO RELOCATE IT. THE BBC, ITA, AND WEST EUROPEAN DIRECTORS AND PERFORMERS MAKE EXTENSIVE USE OF MONITORS ON THE SET SUSPENDED FROM TELESCOPIC POLES.

TITLE — USE FLOOR DIRECTOR. DRAMATIZE TO YOUR PERFORMERS THE IMPORTANCE OF THE ROLE OF YOUR FLOOR DIRECTORS FOR YOU AND TO THEM IN THE SUCCESSFUL EXECUTION OF THEIR PROGRAMS.

306. MS, BILL SUTTON — STRESS THE IDEA TO YOUR PERFORMERS THAT YOUR FLOOR DIRECTOR IS ACTING FOR YOU ON THE STUDIO FLOOR DURING THE REHEARSALS AND VIDEOTAPING SESSIONS, AND THAT ALL CAST AND CREW MEMBERS ARE RESPONSIBLE TO HIM/HER.

307. MS, FEMALE FLOOR, L. HARTWIG — YOUR FLOOR DIRECTOR, IN ADDITION TO MAKING NUMEROUS MINOR ADJUSTMENTS AND REPAIRS, IS YOUR AUTHORITY FIGURE ON THE STUDIO FLOOR, YOUR LIAISON TO CAST AND CREW, AND HE/SHE CAN CONTRIBUTE REMARKABLY TO THE EFFECTIVENESS OF YOUR PRODUCTION. IN ENGLAND, SCOTLAND, AND WESTERN EUROPE, THE FLOOR DIRECTOR IS A VERY POWERFUL AND RESPONSIBLE PRODUCTION PERSON. IN U.S.A. BROADCASTING TRAINING PROGRAMS, THERE IS A TENDENCY TO SEEK FLOOR DIRECTORS FROM THE RANKS OF THE YOUNGEST AND

308. MS, KWWL FLOOR MAN — GREENEST MEMBERS IN THE TRAINING PROGRAM. SO WHEN YOU CAN, CHOOSE A FLOOR DIRECTOR WHO HAS CONSIDERABLE TELEVISION PRODUCTION AND DIRECTION EXPERIENCE.

TITLE

FLOOR DIRECTOR: PERIPHERAL CUES. YOU MAY HAVE TO TEACH YOUR PERFORMERS TO TAKE VISUAL CUES FROM YOUR FLOOR DIRECTORS, FROM THE PERIPHERAL FIELD OF VISION.

309. CU, C.J. CLARK

HERE TWO TELE. ARTS FLOOR DIRECTORS ARE HOLDING UP 15-SECOND TIME WARNING CARDS CLOSE TO THE MONITOR IN A TELEVISION DEMONSTRATION TO BE SURE THAT THE TALENT KNOWS TO WRAP UP THE PROGRAM. THE FINAL FINGER COUNTDOWN WILL OCCUR JUST

310. CU, KATHY ERNST

OFF THE CAMERA LENS. INSIST THAT YOUR CAST AND CREW CHECK IN WHICH YOUR FLOOR DIRECTOR ON ARRIVE IN THE STUDIO, AND THAT THEY DO NOT LEAVE THE STUDIO WITHOUT INFORMING THE FLOOR

311. MS, BUD YOUNG KNEELING

PERSON OF THEIR INTENTIONS. ENCOURAGE YOUR PERFORMERS TO DEVELOP A FINE RAPPORT WITH YOUR FLOOR DIRECTOR, SINCE HE/SHE

312. MS, N. COOK, HAND

PLAYS A KEY ROLE IN THE SUCCESS IN FRONT OF THE CAMERA LENSES.

TITLE

COSTUME ADJUSTMENT. IN PRODUCTIONS INVOLVING COSTUMES, BE SURE TO ALLOW YOUR PERFORMERS TIME TO MAKE NECESSARY REPAIRS AND ADJUSTMENTS TO COSTUMES, WHICH ARE OFTEN BORROWED, ILL-FITTING, AND MAY BE PINNED TEMPORARILY IN PLACE. SOME

313. CU, HOOP SKIRT

COSTUMES ARE UNUSUAL IN THE WAY THEY FIT, HANG, OR SWING, AND YOU MUST GIVE YOUR PERFORMERS A PERIOD OF ADJUSTMENT TO

314. CU, BBC, PETTI SKIRT

THEM. SEE THAT THE COSTUME IS PROPERLY FITTED TO THE PERFORMER AND ENCOURAGE THE PERFORMER TO WEAR THE COSTUME DURING

315. MS, BLACK UNDERWEAR-FEMALE

316. MS, BBC, "HENRY VIII"

317. MS, BBC, HORSE, GLENDA JACKSON

318. MS, GW

319. MS, SUPERMAN

TITLE

320. 3S, PROFILE, GLENDA JACKSON

REHEARSALS IN ORDER TO GET USED TO IT. UNUSUAL GARMENTS--UNDERWEAR, PETTI SKIRTS, HOOP SKIRTS, GREAT COATS, TOGAS, WIGS--REQUIRE A PERIOD OF ADJUSTMENT FOR THE ACTOR TO GET USED TO. HEAVY OR HOT GARMENTS ALSO PRESENT A SPECIAL PROBLEM FOR YOUR PERFORMERS. THEY MUST LEARN TO MANIPULATE THEM EASILY AND REFLEXIVELY. TRAINS, HEAVY CAPES, AND SWORDS USUALLY REQUIRE SOME EXPERIMENTATION AND ADJUSTMENT, UNLESS THE ACTOR HAS USED THEM EXTENSIVELY BEFORE.

WE'VE HAD SOME NEAR CATASTROPHES IN SOME OF OUR TELE. ARTS PRODUCTIONS. IN "GROWING OLD" I PLAYED THE PART OF A WACKY PROFESSOR WHO PULLED A WIDE VARIETY OF PROPS FROM A HASTILY SEWN-IN POCKET IN HIS SLEEVE. UNHAPPILY, THE STITCHES IN THE POCKET WORKED LOOSE, AND MY PROPS KEPT FALLING OUT AT THE MOST INOPPORTUNE OF MOMENTS. IN THE SAME PRODUCTION, SUPERMAN HAD TROUBLE MANIPULATING HIS SLEAZILY SEWN-TOGETHER CAPE, TRIPPED ON IT, AND FELL WHILE ON CAMERA. THESE, AND OTHER PRODUCTION BOO-BOOS, CONSPIRED AGAINST A FACULTY VOTE FOR THE BROADCASTING OF THIS PROGRAM.

CHARACTER MAKEUP ADJUSTMENT. OCCASIONALLY YOU MAY DO A PRODUCTION THAT REQUIRES EXTENSIVE AND EXHAUSTING MAKEUP PREPARATIONS. IN THE EARLY STAGES OF YOUR DIRECTORIAL CAREER, YOU WILL NEVER ATTEMPT ANYTHING AS AMBITIOS AS THE

		MAKEUP JOB DONE ON GLENDA JACKSON IN THE BBC PRODUCTION OF
321.	CU	"VICTORIA REGINA." THESE FASCINATING SHOTS SHOW SOME OF THE
322.	3S, FINAL JOB	STEPS LEADING TO HER FINAL MAKEUP AS QUEEN ELIZABETH.
323.	CU, 4S, TOUCH UP	BE SURE TO GIVE YOUR ACTORS AND MAKEUP ARTISTS TIME TO MAKE MINOR REPAIRS BETWEEN SCENES, AND TO GET A BREAK FROM THE LIGHTS. BECAUSE YOU HAVE SO MANY THINGS TO LOOK AFTER, YOU WILL WANT TO PLACE THE PRIMARY RESPONSIBILITY FOR MAKEUP REPAIRS ON YOUR MAKEUP CHIEF. ASK THAT PERSON TO DOUBLE-CHECK THE MONITORS AND TO REQUEST MAKEUP REPAIRS WHEN THEY ARE NEEDED.
89	TITLE	LEARN TO USE MEMORY AIDS. YOU CAN ASSIST YOUR PERFORMERS TO
324.	DRAWING	USE A VARIETY OF MEMORY AIDS. IF YOU'RE LUCKY, YOU'LL HAVE
325.	TV MONITOR	ONE OR MORE OF THE NEWER TELEVISION MONITOR PROMPTORS.
		THE MOST EFFECTIVE OF ALL MEMORY AIDS FOR PRESENTATION PER-
326.	DRAWING, THROUGH-LENS PROMPTOR	FORMANCES IS A THROUGH-THE-LENS VIDEO TELEPROMPTOR IN WHICH
		THE COPY IS REFLECTED FROM A TV MONITOR, OR SCRIPT, INTO A
327.	CU, SIDE VIEW, 2ND MIRROR	45^{o} ANGLE MIRROR. A SECOND 45^{o} ANGLE SEE-THROUGH MIRROR
		PICKS UP THE FINAL IMAGE, WHICH IS THEN READ BY THE TALENT
328.	CU, FRONT VIEW	FROM THE GLASS PLATE IN FRONT OF THE LENS.
329.	YELLOW CAMERA	IN LONDON AT THE STUDIOS OF THE INDEPENDENT TELEVISION
		AUTHORITY, THE TELEVISION MONITOR IS LOCATED UNDERNEATH THE

CAMERA AND THE IMAGE IS REFLECTED FROM ONE MIRROR BELOW TO A SECOND MIRROR IN FRONT OF THE LENS ABOVE. MY FRIEND, FRANK JAMES, POINTS OUT THE LENS BEHIND THE TOP MIRROR.

330. CU, TELEPROMPTOR SCRIPT — THE NEWER TELEVISION PROMPTORS USE A MOVING BELT TO TRANSPORT THE SCRIPT WHICH IS TYPED ON AN ORDINARY TYPEWRITER.

331. CU, TELEPROMPTOR SCRIPT — THE OLDER TELEPROMPTORS USED 3/4" TYPE ON A MOVING PAPER STRIP ON THE CAMERA. SPECIAL TYPEWRITERS ARE REQUIRED FOR THE MOVING PAPER TELEPROMPTORS. WOI HAS TWO OF THESE TELEPROMPTORS.

332. MS, BETTY LOU VARNUM — BETTY LOU VARNUM READS FROM THE WOI TELEPROMPTORS IN A TELE. ARTS PROGRAM IN WHICH SHE SERVED AS HOSTESS. TCA MAJOR IN THE BACKGROUND MANIPULATES THE SPEED CONTROL THAT REGULATES THE RATE AT WHICH THE SUPPLY ROLL ON THE BOTTOM IS UNWOUND AND WOUND UP ON THE TOP TAKEUP ROLL.

69

333. 2 WOI TELEPROMPTORS — IN ANOTHER TCA PRODUCTION YOU SEE THE STUDENT WITH CONTROL IN HIS HANDS IN THE DARKENED FOREGROUND, AND ILLUMINATED ON TOP OF EACH CAMERA YOU CAN SEE THE TELESCRIPTS FOR THE

334. CU SCRIPT CONTROL — TALENT ON YOUR LEFT. THIS MANUAL CONTROL GOVERNS THE SPEED OF SCRIPT TRANSPORT AND FORWARD OR REVERSE DIRECTION. IN

335. MS, PERFORMERS AND TELEPROMPTORS — THIS TCA PRODUCTION, THE SINGER IS READING THE LYRICS TO A SONG ON THE TELEPROMPTOR ON YOUR LEFT. THE PROMPTOR ON THE RIGHT IS NOT BEING USED AT THE MOMENT.